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Gert-Matthias Wegner

THE DHIMAYBAJA OF BHAKTAPUR

यालय
ाराणसी-५
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No. 12

GERT-MATTHIAS WEGNER

THE DHIMAYBAJA OF BHAKTAPUR
STUDIES IN NEWAR DRUMMING I

KOMMISSIONSVERLAG FRANZ STEINER GMBH
WIESBADEN/BRD
1986

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THE DHIMAYBAJA OF BHAKTAPUR
STUDIES IN NEWAR DRUMMING I

आम्नाय-ग्रन्थालय,
भरतनिधि, करौंदी
वाराणसी-5

BY

GERT-MATTHIAS WEGNER

WITH 17 PLATES AND 2 MAPS

KOMMISSIONSVERLAG FRANZ STEINER GMBH
WIESBADEN/BRD
1986

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आम्नाय-ग्रन्थालय,
भरतनिधि, करौंदी
वाराणसी-5

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भरतनिधि, काशी
वाराणसी-5

Foreword

This study is based on a survey held during fall 1983 and coinciding with my apprenticeship of dhimay, which has enabled me since then to take an active part as a drummer in all the major festivals and processions.

Being involved in a study of the complete musical life of Bhaktapur, with special regards to the drumming, I am planning to publish all the compositions according to the method employed in this publication, in order to preserve the repertoire and make it available to the music lovers of Nepal.

I humbly present this study as a report of my research activities to the Research Division of Tribhuvan University, Kirtipur.

I am grateful to my Guruji, Pandit Nikhil Ghosh of Bombay, by whose intensive training in the art of tablā playing I am able to absorb and understand the Newar drumming in a rather short time, my Guruji, Shri Ganesh Bahadur Sijakhva from Yāchē, Bhaktapur, for his patience and love towards his inquisitive dhimay student, my Guruji of navabājā, Shri Hari Govinda Ranjitkar from Yāchē, my two Gurubhai-s, Shri Basudev Banmala and Shri Dasaram Machamasi, and Shri Ganesh Man Basukala for translating during teaching sessions, questionning all the dhimay groups, and helping in so many ways. I would also like to thank Dr. Niels Gutschow for drawing the maps and helping with many valuable informations about the ritual life of Bhaktapur, Ms. Ada Wilson for revising the essential part of the English manuscript, Shri Nutan Sharma for writing down all the compositions in Devanagari script, and Pandit Iswaranand Sresthacharya for translating an extract version into Newari. Special thanks to Prof. Dr. Bernhard Kölver for his critical reading of the complete manuscript as well as spiritual encouragement during field work.

The present study and my research in Nepal could not have been realized without the generous grant of the German Research Council (Deutsche Forschungsgemeinschaft).

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Dedicated to my Guruji Bhaju Ganesh Bahadur Sijakhva

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Introduction

Dhimaybājā is the true expression of joy of the Newar farmer's. No procession is complete without the deep rumble of dhimay and the crashing of bhuchyāḥ and sichyāḥ. This combination is considered to "get the maximum number of girls hanging out of the windows" - as Dasaram Machamasi from Yātā puts it. Out of all the twenty-three dhimay groups of the town only two have started to include flutes. All others employ the pure percussion sound.

Today (Cait 2040) there are altogether 189 dhimay players in Bhaktapur: 131 are Jyāpu, 16 lower farmers, 17 Kumāḥ, 13 Āvāḥ, 7 Gāthā, 3 Chipā, 1 Napit, and 1 Kaysthā. Most of these share a common stock of traditional compositions which are passed on orally by way of drum syllables. During learning period the student has to perform several pūjā with blood sacrifices for Nāsahdyaḥ, Haimādyaḥ, Ganeś, Kumār, and worship Nāsahdyaḥ and Haimādyaḥ daily at his home. During this time it may happen that Nāsaḥdyaḥ Himself appears in the practicing room at night with light, fumes, and sound of drums, - an auspicious sign, no doubt. Although popular belief tends to identify Nāsaḥdyaḥ as Lord Śiva in the form of Nṛtyanātha, Nāsaḥdyaḥ and Haimādyaḥ are most probably pre-Hindu gods of the Newar, manifesting themselves as a formless power which flows through characteristic holes in walls or shrines, invisible like music. Nāsahdyah is the Lord of music and dance, Haimādyaḥ his terrifying aspect.

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Apprenticeship

Boys who want to learn dhimay drumming approach a senior dhimay player of their neighbourhood, who will teach them in daily group sittings of about two hours. For an individual the necessary expenses for the required pūjās would be too high, so group teaching offers a solution. Usually the boys taught together will form their own dhimay band. The teacher does not receive any payment except for his share in the feast succeeding the blood sacrifices (the head of the animal is always offered to the guru), and - on occasion of the final pūjā - a set of traditional shirt, pants, and cap.

Teaching and practice happens in front of a temporary nāsaḥ-shrine. No outsider is allowed at the teaching sessions in order to keep the students' minds focussed on the lessons. New lessons are taught only on Tuesday, Thursday, Saturday, Sunday. Monday is a day of especially ill omen. As everywhere in South Asia, teaching is done orally through the medium of drum syllables, and based on copying. The syllables copy the sounds of the drum. Occasionally they are spiced with some dirty message (see chapter GU). The teacher plays and repeats each composition until the student is able to follow.

The sacrifices which every dhimay student has to offer, are:

1) NĀSAḤ BRINGING PŪJĀ (NĀSAḤ SALAYGU PŪJĀ)

Nāsaḥdyaḥ and Haimādyaḥ are transferred into the student's practicing room. Two betelnuts representing the gods are kept each on a bed of rice in a small clay cup and locked in a shrine accessible solely to the student who worships the gods every morning and evening with water, rice, incense, flowers, burning of oil-lamp, and prayer.

If by accident any stranger happens to throw a glance on the gods, the result may prove disastrous for the apprenticeship. The divine wrath would have to be pacified with further blood sacrifice. An interruption

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of the daily pūjā and a course left half completed would affect the student's mental well-being considerably. In dealing with the gods responsibility is a must. Any opposite attitude would unleash their destructive energies.

Immediately after nāsaḥ salaygu pūjā the student is taught the drum syllables of dyaḥlhāygu. This piece must be played as a "musical offering" whenever the student starts or ends beating his dhimay, during daily practice as well as any public performance later on.

2) DRUMMING LESSON PŪJĀ (KHĪPVU PŪJĀ)

This pūjā indicates the beginning of a new lesson. Despite of the many dhimay lessons, there are altogether only three khīpvu pūjās to be performed. The students and their guru worship Kumār (located in a stone in front of the house), Gaṇeś (at the quarter's Gaṇeś pīṭh), Haimādyaḥ and Nāsaḥdyaḥ (at their respective shrines/holes). Nāsaḥdyaḥ is offered a cock, whereas the other gods must content themselves with one raw egg each. Some blood must be sprinkled on the stone-images of Betāl in human shape and two dogs or jackals carrying human legs or hands in their mouth.

These chaotic creatures are associated not only with Nāsaḥdyaḥ but also with Bhairava, most terrifying aspect of Lord Śiva. In this context Betāl plays a major role during bisket jātrā, when his influence culminates in a temporary civil war between the upper and lower town of Bhaktapur, including brick throwing and dhimay throwing as well. The dogs are compared with the two hands of the player, wandering hither and thither causing lapses and mistakes. They must be trained and controlled well, hence the sacrifice. The company of growling and barking stray dogs during the pūjā is considered as an excellent omen.

An elaborate feast is bound to follow the pūjā, of which some substantial food will be kept overnight in the temporary nāsaḥ-shrine. The student is supposed to gulp this material form of divine blessings for breakfast.

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3) COMBINING THE INSTRUMENTS (HA PŪJĀ OR HĀNEGU)

After completion of all the lessons, the student learns how to play in standing position and with the accompaniment of bhuchyāḥ and sichyāḥ cymbals. He will be taught how to play these instruments correctly. Only a dhimay player who knows all the lessons can assist as a satisfactory accompanist, as he has to follow the drummers and keep the metre with full confidence.

4) GOING OUTSIDE (PIRĀNE PŪJĀ OR PIRĀNEGU)

This pūjā completes the course. The gods are returned from the practicing room back to their shrines where an elaborate Tantric ritual is performed by a hired specialist (Ācāju). All the major gods of the town are invoked. The nāsaḥ-hole in the shrine is blocked with a thick paste made of curds and beaten rice, on which the ācāju paints a red face with three eyes, indicating Nāsaḥdyaḥ's presence.

The student offers his gifts to the guru who puts the drum on the student's lap. They play dyaḥlhāygu and mā with all participants and onlookers watching intensively. If the student feels shy to play in public for the first time, he will throw a raw egg at the brass plate surrounding the nāsaḥ-hole. As soon as the egg hits the plate and spills its contents, the student's mind will get some relief from the tension. He will regain his confidence and start playing.

Guru and students offer rice and flowers to the gods while the ācāju recites specific mantras. The animals are sacrificed. Haimādyaḥ requires a virgin chicken, Nāsaḥdyaḥ a male goat, a ram, or a buffalo. Considering the expenses, some students prefer to steal these animals somewhere during the preceding night. If they succeed, the sacrifice takes place immediately, as long as darkness prevents unwanted publicity. If the pirāne pūjā is going to be too spectacular an affair to allow the hurried nocturnal sacrifice, stealing may prove too risky. It is rather recommended for the preceding pūjās, where few people are involved.

To accomplish this difficult task, the student at first collects a few left-over crumbs from the nāsaḥ-shrine where pūjās are frequently held.

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He enters the house where he knows "his" animal to live, throws the crumbs at the animal to keep it silent (this works fine with all animals except ducks), and sneaks away with his prey. No Newar likes his goat to disappear with the help of Nāsaḥ's magic. Male goats are generally kept on the top floor of the house, which is not at all easily accessible unnoticed, even after midnight. However, Nāsaḥdyaḥ favours his thief-devotees, and every dhimay player has a nice little story to tell.

Nāsaḥdyaḥ's wrath may hit those who try to bother the thief. Hari Govinda Ranjitkar managed to steal four chicken, but unfortunately a neighbour watched him. The man came and demanded some money against his offer to keep silent. Hari Govinda was frightened. He agreed. Soon after this incident the cunning neighbour fell ill. He rapidly lost weight, and all the doctors were helpless. After two years he was still alive, but reduced to skin and bones. Finally an astrologer revealed the cause for his sufferings and told the remedy: Nāsaḥdyaḥ had to be pacified with an excuse pūjā (chemā pūjā). So they did, and soon the man was cured.

Nāsaḥdyaḥ's wrath may also trouble those who interrupt their learning period without completing all the lessons. Ganesh Bahadur Sijakhva (who stole a cock from his own father) relates these two stories:

There were five boys learning how to play flute. One of them lost his mother, and due to that he was ritually impure for a year. He could not take part in the pirāne pūjā with the other boys, and fell sick. Again, the astrologer advised him to perform an excuse pūjā for Nāsaḥdyaḥ, after which he recovered.

The Sāymi (oilpressers) from Gvaḥmādhi were grooming a group of new students for their gūlābājā-processions. It turned out that none of these boys was able to learn properly. Being fed up after one year of futile pains, they decided to go for pirāne pūjā at midnight, when nobody except Nāsaḥdyaḥ could witness their rotten performance. They were clever enough, though, to arrange for an elaborate excuse pūjā at once. So Nāsaḥdyaḥ refrained from punishing these fools, despite of all their fears.

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A beautiful story is told by Dvarika's uncle from Gvaḥmādhi dhimaybājā. He and his friends had succeeded to steal a big ram, which they instantly sacrificed at the shrine of Tāthu Nāsaḥ. While sneaking home late after midnight, they were about to run into a police patrol. Fortunately, Dvarika's uncle was quick enough to pick up a plank, on which they put the ram's body and covered it with a shawl. They loaded it on their shoulders and uttering "Narāyaṇa! Narāyaṇa!" kept walking towards the sentry. Mistaking everything for a Newar death procession, the policemen stepped aside and offered some respectful gestures. Our heroes had a splendid feast that night.

5) THANKS FOR SUCCESSFUL COMPLETION (CARṬHI PŪJĀ)

This happens one day after pirāne pūjā. The new dhimay group moves to the shrine of Suja Bināyak Gaṇeś south of Bhaktapur, where another goat is cut, and the god bestows his blessings for prosperity on the young drummers.

Even after completion of the formal apprenticeship a lot remains to be learnt for the young dhimay players. During their first processions their guru joins them, leading the band while walking in front facing all other players. A small hint like some suggestive body movement will tell the other players when the rhythm changes, and allow them to synchronize their beats.

To be a good band leader it requires perfect knowledge of the repertoire, suggestive qualities, and - due to reasons explained below - the stamina of a hard drinker. The leader knows how to stimulate the excitement of the spectators. At the major crossings and market places he deliberately intensifies the playing and leads the group to a great climax, then moves on before his fellow players are getting exhausted. He keeps the group in a decent formation. Usually the bhuchyāḥ and sichyāḥ players walk in front, the drummers in pairs behind. If any inspired dancer jumps in front of the drummers, forcing them to stop moving on, he will be allowed to do so and satisfy his folly, but just for a minute or two. The group leader always keeps the repertoire in tune with the locality. He knows exactly where to play a short-cut dyaḥlhāygu to honour a god in

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his shrine on the way, by passing a sacred tree or crossing a holy river.

Once the course has been passed successfully, and the boys represented to the town as accomplished dhimay players, their social status rises considerably, - first of all in the eyes of the Jyāpu girls who tend to be crazy about drummers, as they are about pop-stars in the West. Dhimay players will receive numerous invitations to participate in the feasts of their neighbourhood where their need for inspiration through (alcoholic) spirits is met with prudence on the part of their host.

During processions their music is generally received like an unexpected present and met with joyous expressions and occasional eruptions of dancing by some enthusiasts. Excellent drummers may suddenly find themselves being decorated with rupee-notes, which the fans try to stick on their shirt with safety-pins.

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The dhimay groups of Bhaktapur

Bhaktapur's 189 dhimay players (survey: fall 1983) are organized into twenty-three groups which are listed here according to their location from east to west. Each group is related to specific shrines of Nāsaḥdyah and Haimādyaḥ.

Map No. 1 shows the locations of the groups and of all the gods worshipped during the learning period. Dhimay groups worshipping the same Nāsaḥdyaḥ-Haimādyaḥ-pair are shown combined by an interrupted line. All the lower-town-groups (Nos. 16 - 23) worship the same Nāsaḥdyaḥ (Ghakhā- or Nāsaḥmana-Nāsaḥ), whereas the upper-town-groups are distributed among five different shrines of Nāsaḥdyaḥ. The greater variety of the upper town is significant for Bhaktapur. The origin of this striking difference lies in the historical growth of the town from a cluster of ancient villages in the east towards the rather homogenous lower town which was founded as late as 17th to 18th century.

Map No. 2 (see p. 50) shows the locations of each dhimay player's home as well as all the gods worshipped by the group not only during apprenticeship but also during regular performances in festivals. The dotted lines indicate the processional routes to the respective Nāsaḥ-shrines. One important god not mentioned in the maps is the Gaṇeś of Suja Bināyak south of Bhaktapur, most popular of the four guardian gods of the Valley. Every dhimay player offers a cock or a goat at his shrine the day after dhimay pirāne pūjā.

The appendix offers a detailed list of all the dhimay groups, including number of instruments, number and caste of the players, names of the gods worshipped during learning period, and finally, all performances of the group.

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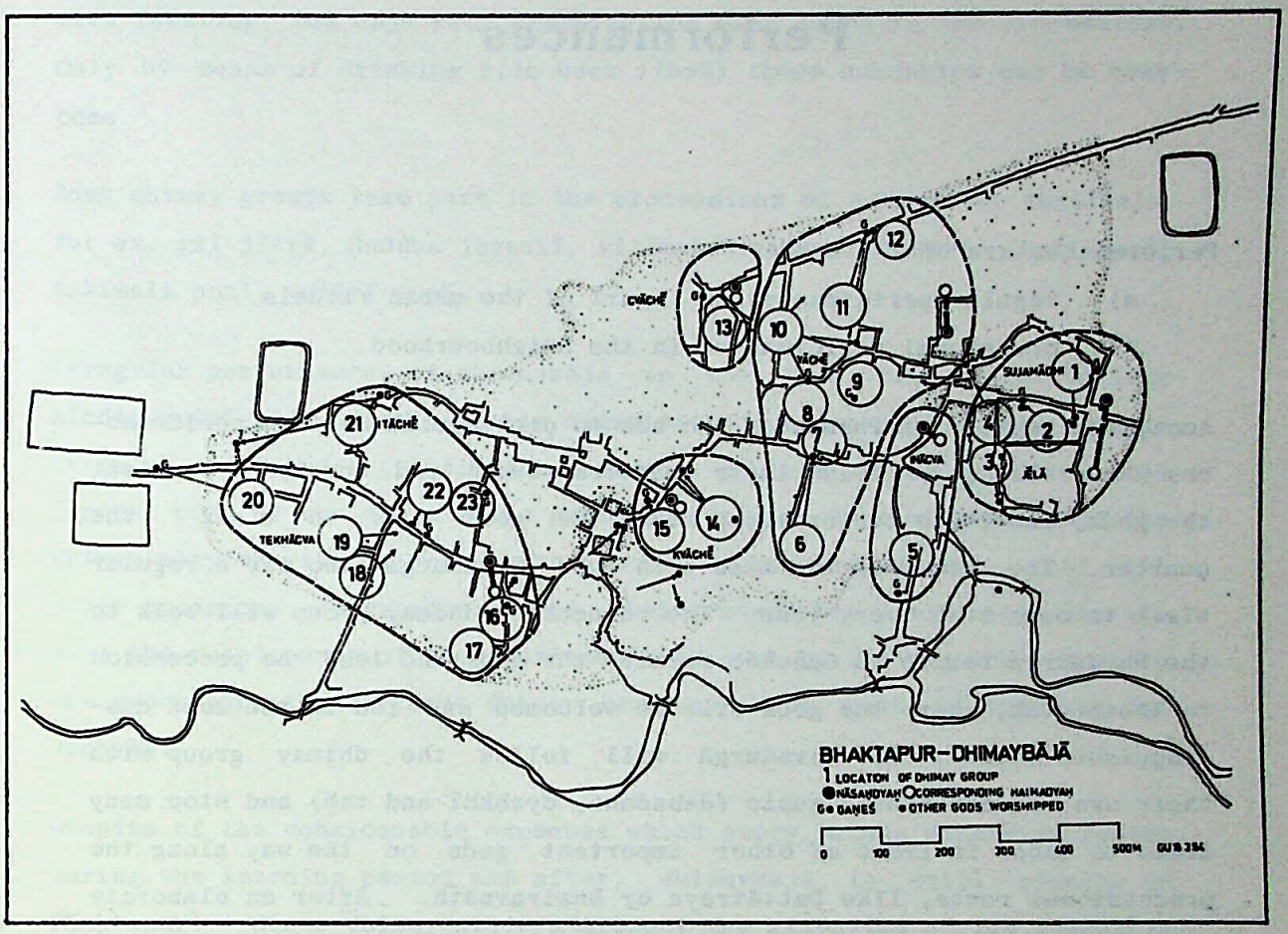

Bhaktapur **Map No. 1**

Location of the 23 dhimay groups in relation to the essential pair of Nāsaḥdyaḥ/Haimādyaḥ - the gods of music, who are worshipped during apprenticeship. Besides these two gods the Gaṇeś of the quarter (tvaḥ), certain Bhairavas and Mātṛkās are worshipped as well.

The map reveals the striking difference between the homogenously organized lower town (west) with eight groups related to the Ghakhā-Nāsaḥ, and the complex upper town (east) with five different Nāsaḥ-shrines (2 groups Kvāchē, 1 group Cvachē, 1 group Inācva, 4 groups Sujamādhi, and 7 groups Tāthu Nāsaḥ in Tacapaḥ).

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Performances

Performances are of two kinds,

a) regular performances as a part of the urban rituals.

b) occasional performances in the neighbourhood.

Among the regular performances one has to distinguish between performances where the groups leave their quarters (tvaḥ) and accompany or visit the gods, and those performances where the gods come to visit the quarter. The latter is the case with the Navadurgā who pay a regular visit to each tvaḥ every year. The respective dhimay group will walk to the Navadurgā temple in Gaḥchẽ, receive the gods and lead the procession to their tvaḥ, where the gods will be welcomed and fed in the most distinguished manner. The Navadurgā will follow the dhimay group with their own characteristic music (dabadaba, dyaḥkhī and taḥ) and stop many times to dance in front of other important gods on the way along the processional route, like Dattātreya or Bhairavnāth. After an elaborate ritual and procession in the tvaḥ, the Navadurgā are accompanied back to their temple in the same way by the dhimay group. This visit of the Navadurgā is called 'ṅālā keygu' or 'dyaḥ bvay keygu'.

All the dhimay groups perform during bisket and dasaī festivals. During bisket, the groups accompany the gods of their neighbourhood on their jātrā, and on the day of dyaḥ svayā biyeygu (4th of Baiśākh) they go to visit all the gods of Bhaktapur along the traditional pradakṣiṇā route. This is the day, when all the music groups of the town can be seen at the same time.

At dasaī all the dhimay groups come out on ten successive days to visit the aṣṭamātṛkā, protecting mother goddesses of Bhaktapur. On the way to the respective aṣṭamātṛkā-shrine they will refrain from honouring any other god on the way with playing of dyaḥlhāygu. First they will play dyaḥlhāygu and mā for the aṣṭamātṛkā. While returning however, every god is considered with a small musical offering. Passing dasaī as an active dhimay player can be extremely strenuous. The nights are spent sleepless

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with feasting, the days with drumming for many hours in the processions. Only by means of drinking rice beer (thvã) these hardships can be overcome.

Some dhimay groups take part in the processions of a few other festivals, for ex. gāī jātrā, Buddha jayantī, sitīnakah, Indra jātrā, holi punī, sakimalā punī, yomāri punī.

Irregular performances of dhimaybājā in the tvaḥ can be of various kinds: guṭhī pūjā (guṭhī: social organizations connected with death rituals), kaytā pūjā (initiation ceremony of the boys), dāphā pūjā (annual pūjā of the dāphā music groups). Only in case of kaytā pūjā the dhimay players will be fed by the host with bhoj and spirits. At all other occasions everybody enjoys their music but nobody pays for it. Also the maintenance of the instruments is born by the players. Usually one group owns two or three dhimay and one or two pairs of bhuchyāḥ and sichyāḥ.

Despite of the considerable expenses which every dhimay player is facing during the learning period and after, dhimaybājā is still popular in Bhaktapur. Since dhimay players attract the attention of the womenfolk during processions, especially young boys are very much interested in learning this drum.

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Construction of the dhimay

The cylindrical body of the dhimay (gvaḥ) was - in the case of old instruments - cut from a hollowed tree trunk. Often the natural shape of the tree was preferred to the regular shape found nowadays more frequently with dhimays made of tin barrels or brass. The average size is 53 cm length and 40 cm diameter. The drum hides are wound around rings made of prepared cane (pvatā) and are tightened by leather straps (tǎ or tǎ bālā) in a crosswise way. At the inner side of the left hand hide (haimā) a tuning paste (masālā) is stuck, made of ground resin of the sāl-tree, castor-seeds (alapu) and mustard oil. The hide for the right hand (nāsaḥ) remains without tuning paste and sounds much higher.

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Playing technique and notation

Newar drummers do not employ any systematic notation. They memorize their compositions by way of drum syllables. Very seldom the players are conscious about an underlying metric-rhythmic system. So mistakes enter the repertoire, are adopted and faithfully transmitted through many generations of musicians. It is conceivable that in the olden days Newar music did employ concepts related to Indian tāla-s. In navabājā and lālākhī repertoire many compositions still bear the names of certain tāla-s. Dhimay players however are not at all concerned about systems and theories. They simply play and enjoy what their forefathers created. Rarely new things are composed.

The traditional dhimay compositions of Bhaktapur have been collected as I learned them from Shri Ganesh Bahadur Sijakhva from Yāchē. They are presented here in two different systems of notation, i.e. Western staff notation, which gives a clear and rather abstract picture of the anatomy of the music, and an oriental notation of drum syllables, which allows the reader to imitate the sounds of the drum with his own voice, just like any Newar player would do it while memorizing his repertoire. This oriental system of notation is a modified version of the one developed by Nikhil Ghosh ("Fundamentals of Rāga and Tāla with a New System of Notation" Bombay 1968). It can be applied for any kind of Newar drumming and allows the reader to read the drum syllables with exact rhythm.

In dhimay playing there are four different sounds. The hight hand beats the nāsah-hide with the dhimay pucā, a piece of cane rolled into a spiral (The canes for making a dhimay pucā are obtained from those which were used during bisket festival to fetter the spirit of chaos, Betāl from the Bhairavnāth courtyard, at Bhairav's chariot.), or with a simple straight twig (dhimay kachicā), producing a rather sharp sound called tā, nā, nă, tă , ti, li, ji, etc. The left hand knows two ways of beating the haimā-hide, a relaxed slap below the center of the skin, called kha, khu, ka, etc., or a more powerful blow closer to the rim, which

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produces a deep and resonant sound called ghẽ, ghũ, kã, etc. The fourth sound is a combination of tã and ghũ called jhĩ or dhã.

In case of a few compositions the drum syllables are replaced by words with a definite meaning, usually a rather dirty one, causing a state of maximum receptivity in the student's mind. These compositions are played especially to make fun of other groups. Occasionally the teasing can reach such a climax that dhimay playing is dropped and dhimay throwing will start.

These drum syllables are written in a system of boxes indicating the time measurements which are called 'mātrā' in Indian music theory. Each box is divided into two by a horizontal line. If there is only one beat per mātrā, the syllable is written into the upper box. If there is a mātrā without beat, the sign o stands for sounding rest. If there is a half mātrā rest, the sign e is applied.

Thus,

ghu	kha
nā	tā

reads as /ghuna khata/

and

khu	khu	tā	dhã	kha	o	tā	dhã
ti	ti	ka				ka	

reads as /khuti khuti/taka dha/
/kha/taka dha/

The pair of brackets { } indicates that the part included has to be repeated. A number above the closing bracket shows how many times that part is to be played. Sometimes instead of a number the expression ad lib. (shortcut from Latin ad libitum) leaves it to the player how many times he wishes to repeat.

If a section is to be repeated not completely but only upto a certain point, this point is marked by the symbol F, and an arrow will lead the reader to the line where the repetition starts. F does not mean an interruption of the playing. The line below the arrow has to follow immediately.

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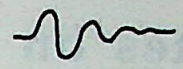
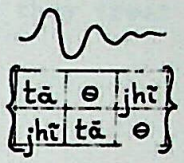
In case of the dyaḥlḥāygu piece the symbol  can be found above a short section to be repeated:



This indicates that the section in brackets has to be repeated many times with accelerating speed, i.e. each time it has to be played faster and faster and faster until the player reaches his limit.

Usually every four mātrā a vertical line connects all the systems of a page. These divisions follow the cycle of sichyāḥ which keeps repeating every four mātrā.

In the staff notation three lines correspond with the three ways of beating the dhimay. The upper line is reserved for strokes of the right hand, i.e. tā, nā, etc., the middle line for the dampened sound produced by the left hand, i.e. kha, khu, etc., the lowest line for the deep, resonant sound by the left hand, i.e. ghũ, ghẽ, etc. One quaver corresponds with one mātrā of the oriental notation. The bar-lines frame one cycle of bhuchyāḥ.

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Notes on the compositions

DYAḤLHĀYGU

'Dyaḥlhāygu' means 'invocation of a god'. This piece is used like a rather complex telephone number to focus the drummer's mind on Nāsaḥdyaḥ. Dyaḥlhāygu must be played at the beginning and at the end of every dhimay performance, it may be in public or in the student's practicing room. There are three ways of playing this piece:

a) the complete dyaḥlhāygu,

b) cicāḥāḥgu (small) dyaḥlhāygu, the last four lines of the complete version,

c) sidhaykegu (end making) dyaḥlhāygu, the last two lines of the complete version.

When a dhimay procession passes any god (dyaḥchẽ, pīṭh, stūpa, holy river, sacred tree, etc.), cicāḥāḥgu dyaḥlhāygu will be played while walking on, in such a way that the last line is being omitted and nhyāḥ immediately follows. In case of a very important god the procession will stop first with sidhaykegu dyaḥlhāygu, and then the complete dyaḥlhāygu will be performed in front of the god.

The words 'caha' and 'ha' are shouted by the leading dhimay player to signal the precise entrance to all other players. During the first two lines of dyaḥlhāygu, the bhuchyāḥ- and sichyāḥ-players will follow the dhimay with every 'jhĩ'. Then they keep to their standard pattern.[1/]

MĀ

Mā means main piece. Consisting of many chinā, this is by far the longest and most beautifully designed dhimay composition. Its performance lasts fifteen to twenty minutes. During the final part the players may insert any of the gu- or chinā- compositions they usually display during processions. This piece is played in front of Nāsaḥdyaḥ or during the performance of some pūjā, or even in front of some sponsor's house,

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1/ A detailed analysis of dyaḥlhāygu and mā is under publication in Germany: "Anruf der alten Götter - Notation und Analyse einer newarischen Trommelkomposition".

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but hardly ever during processions. It is known to most of the Jyāpu players. A few dhimay groups, especially the Kumāḥ and Āvāḥ ones, can play only sections of it, which they treat like any chinā-composition while walking on.

In the notation, different chapters of the composition are marked by Roman capital letters.

This piece has been handed down to us through many generations of dhimay players, and while travelling through the minds of so many drummers, a few irregularities may have crept in, giving cause to endless quarrels. Dhimay players believe what they have learnt from their gurus must be right, and they expect the accompanying players of bhuchyāḥ and sichyāḥ to follow them and adapt their standard pattern at a few crucial points. Since players of bhuchyāh and sichyāh usually fail to recognize these critical places while performing mā, they are bound to loose their track and receive furious glances and gestures from the leading dhimay player

At first, the author felt compelled to repair these few obvious diversions from the regular 4-mātrā-pattern and present the composition in the perfect shape it deserves, to satisfy both dhimay players and players of bhuchyāḥ and sichyāḥ, too. But then, flawless perfection is a typical ideal of Western culture. The confidence with which the Newar drummers insist on these few irregularities, seems proof enough that these 'mistakes' are intended, are a necessary requirement for the players' aesthetic senses. For the sake of these oddities they accept and enjoy the temporary chaos which they are causing during every performance of mā.

These critical places are:

C chapter, line 7 : three mātrā rest instead of one. This is repeated in chapter C'.

F chapter, line 1 and 2 : As the number of repetitions is not restricted to even numbers, the bhuchyāḥ cycle could well remain incomplete.

G chapter, line 5 : one mātrā rest instead of three.

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NHYĀḤ (GOING FORWARD)

These are the standard lines for processions. They are repeated many times and can be interrupted by any gu-piece. They must be played like fire, so that everybody feels inspired to dance. In case the bhuchyāḥ- and sichyāḥ-players lost their way during some intricate gu, nhyāḥ will guide them back on the right track.

CHINĀ

These pieces can be played during the last part of mā or during processions. Since they are a little more virtuosic than other pieces, the players often utter a joyous cry after successfully reaching the final "dhā". Chinā is repeated once only.

NHYĀḤ THĀYAGU CVAḤ (NHYĀḤ PLAYING PIECE)

Any of these three pieces may be used to start the procession again after it has come to a temporary stop. The pieces will start a little slower than the usual speed and accelerate gradually.

GU

These colourful compositions are played during processions as a change to the standard nhyāḥ. They may be repeated several times. Some of them (No. 3, 4, 5, 10, 15) are used to tease other players who understand the meaning. Since most of the words are hitting below the belt, dhimay players are having great fun playing these pieces, even if the person serving as the target cannot understand what things the drums are speaking.

In order to prepare the reader for any possible encounter, the author has confined himself to a paraphrase rather than a literal translation.

Apart from the very special slang employed, the words are hidden among meaningless drum syllables which occasionally may suggest association with words completing the meaning. Therefore, in order to grasp it

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fully, one's mind has to be in tune with these special waves of rustic humour. Since the minds of some Newar scholars approached by the author for help, refused to do so without essential omissions, he had to depend on whatever informations he could extract from his giggling gurus and fellow dhimay players.

gu 3 and 4: I fuck, fuck, fuck your mother
Into her worn-out vagina.
You pubic hair, give way!
Fuck!

gu 5 Bedbug! Your neck I'll break
Like that of a pigeon or a parrot.

gu 10: Not one but two plates of rice eats he.
Not only the rice but the plate eats he.
Not from a glass drinks he,
But from a bowl the spirits.

gu 15: There is this hot lady with that dotted sari.
I'll screw her from behind
Straight through the dots.
Otherwise she'll grow tatty and old.
The lady with that black sari there,
Ear with flowers behind, hair-knot aside,
She makes me so hot.
If her mother doesn't stop that stupid talk
of how to pose and what to say and do,
The fungus will get her after all.

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Gu 11 is derived from dhāḥbājā, gu 17 from mākaḥ pyākhā (monkey dance), gu 18 from the lālākhī repertoire. Gu 18 is played exclusively during the gāī-jātrā-festival.

Gu 19 is Ganesh Bahadur's 'piece that nobody else can play'. He transposed it from the lālākhī-piece lagasikha which is used to accompany some dāphā-songs. Even an experienced lālākhī player would find it difficult to adjust the piece on the spot to the playing technique of the dhimay. While challenging other dhimay players, Ganesh Bahadur has always been the smiling hero. Being aware of this publication, he already composed a new piece which must not be exposed here.

While participating as a drummer in the dhimay processions, where other players keep showing off with some 'pieces that nobody else can play', the author felt tempted to compose a few pieces in the traditional manner. Since these pieces have been approved of and adopted by his friends, and thus became part of the living repertoire, they are presented here. These compositions are:

Gu 20, chinā 4, chinā 5 (after Maurice Ravel's Rigaudon from 'Le Tombeau de Couperin').

CVAḤ (TAIL)

This piece is derived from mā (D chapter) and treated like gu.

Some dhimay groups have adopted compositions from other drums, like tatali from dhāḥcā-repertoire (Cvarcā-dhimaybājā) or dhamāk from dhimaycā- and nagarā-repertoire (Yātā-dhimaybājā). These compositions will be published in a separate study of navabājā.

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How to play bhuchyāh and sichyāḥ without destroying them

Usually bhuchyāḥ and sichyāḥ are playing a similar pattern, giving one long and two short notes. The bhuchyāḥ pattern is played at half speed, i.e. two sichyāḥ cycles cover one bhuchyāḥ cycle. In case of a few gu-compositions and - to some extent - dyaḥlhāygu, bhuchyāḥ and sichyāḥ will leave this standard pattern and follow the major strokes of the dhimay.

Bhuchyāḥ and sichyāḥ are delicate musical instruments made of precious brass. Unfortunately during processions these instruments have the tendency to break into pieces, simply because people do not know how to handle them correctly. There is certainly a difference between lovingly caressing somebody's cheek and slapping it in anger. In case of bhuchyāḥ and sichyāḥ only the former method should be applied. Never hit them together like a brute, but always strike them gently with one hand going up and one hand going down. Then they will live long and retain their sound quality.

The craft of bhuchyāḥ and sichyāḥ making has become almost extinct in Kathmandu Valley. Occasionally copies from Bhojpur and other places reach the market here, but they differ in shape and sound quality to their great disadvantage. The original ones with their superior, royal sound quality were produced in the Patan and Kathmandu workshops of high-caste Newar Buddhists who nowadays prefer the more profitable professions offered by the rapidly changing urban society. Most unfortunately, those who still have the skill and the knowledge to manufacture these instruments, are reluctant to pass it on.

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How to get into the right mood

Dhimaybājā has to inspire many people. It has to induce a joyous spirit which directly leads to dancing and ecstasy. This is only possible if the player himself is 'soaked' in this spirit. According to Ganesh Bahadur, the drinking of thvã (any of the five celebrated varieties) is compulsory for every dhimay player. It gives relaxation to body and mind and allows him to play like fire. However, this method cannot be recommended to some players of bhuchyāḥ and sichyāḥ, who are getting so much inspired that they forget the right way of playing their instruments, as explained above. Be that as it may, experiments are still going on in Bhaktapur, and they will go on forever.

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Appendix one :

Photos

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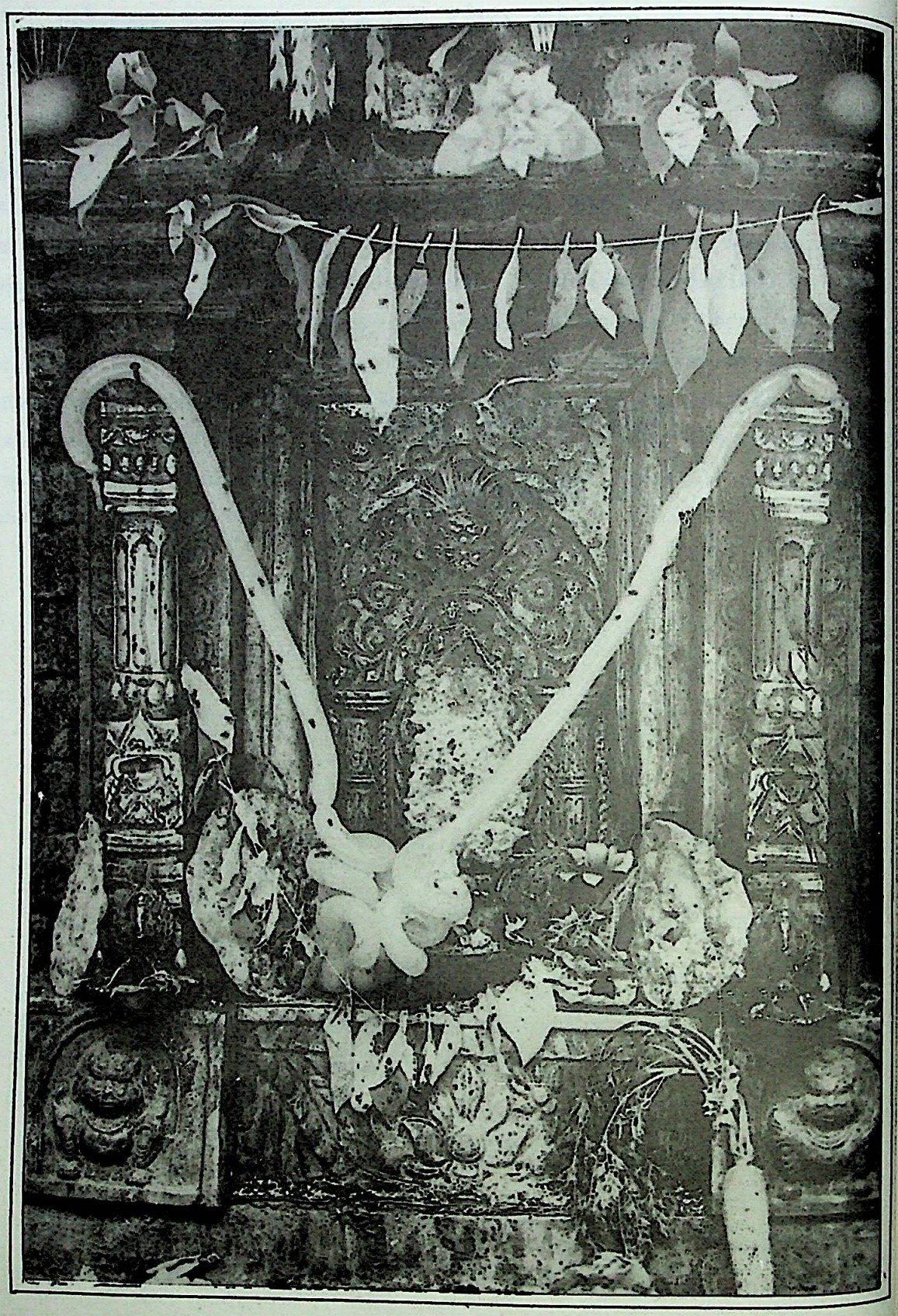

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Left: Shrine of Tāthu Nāsaḥdyaḥ during dhimay pirāne pūjā. The Nāsah hole (center) is blocked by a paste made of beaten rice and curds, with Nasaḥdyaḥ's face painted on it. The shrine is decorated with many kinds of offerings, including the blown-up intestines of the goat sacrificed a few minutes before.

Above: Nāsaḥdyaḥ's face (detail of previous photo).

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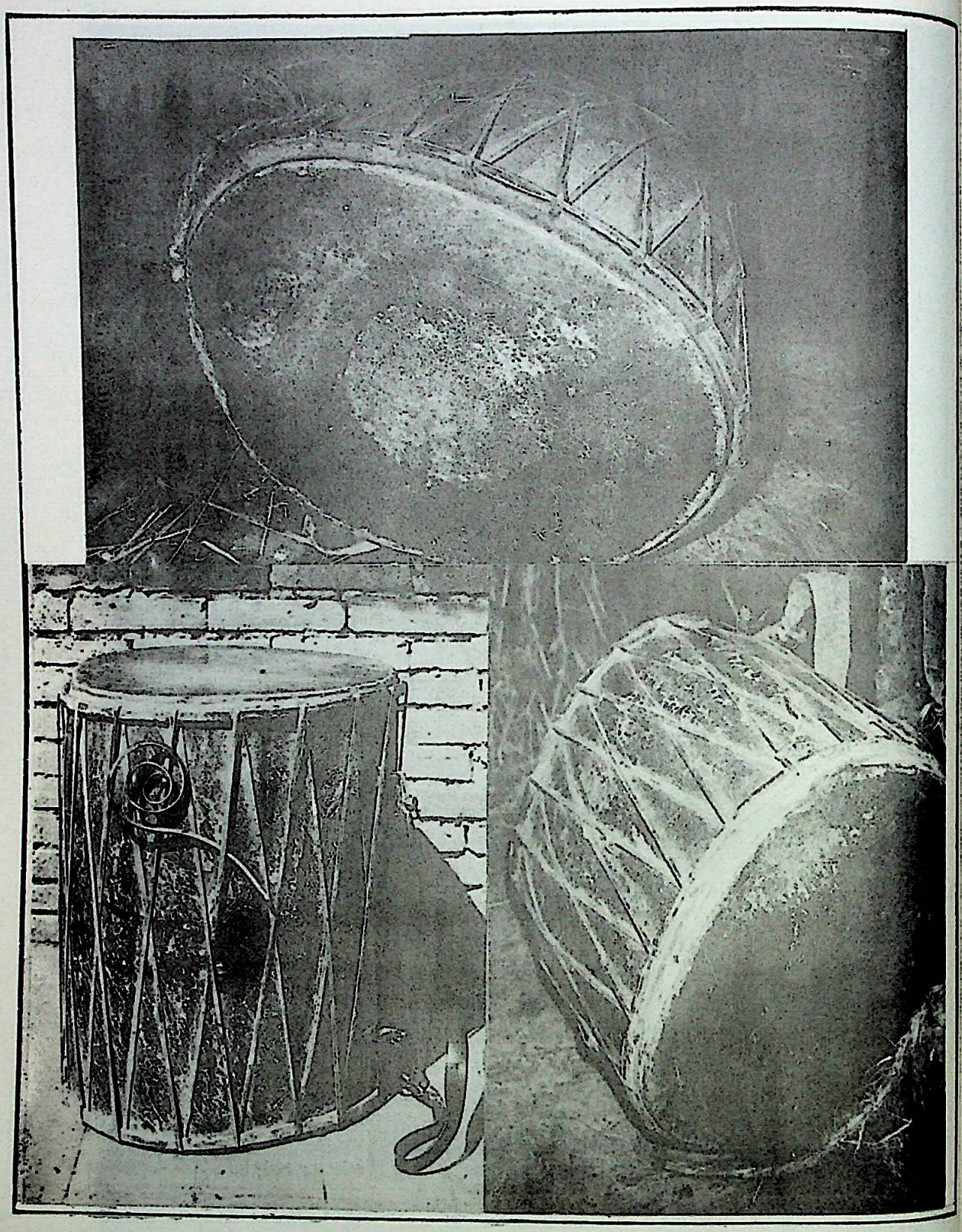

Three old dhimay of different shapes.

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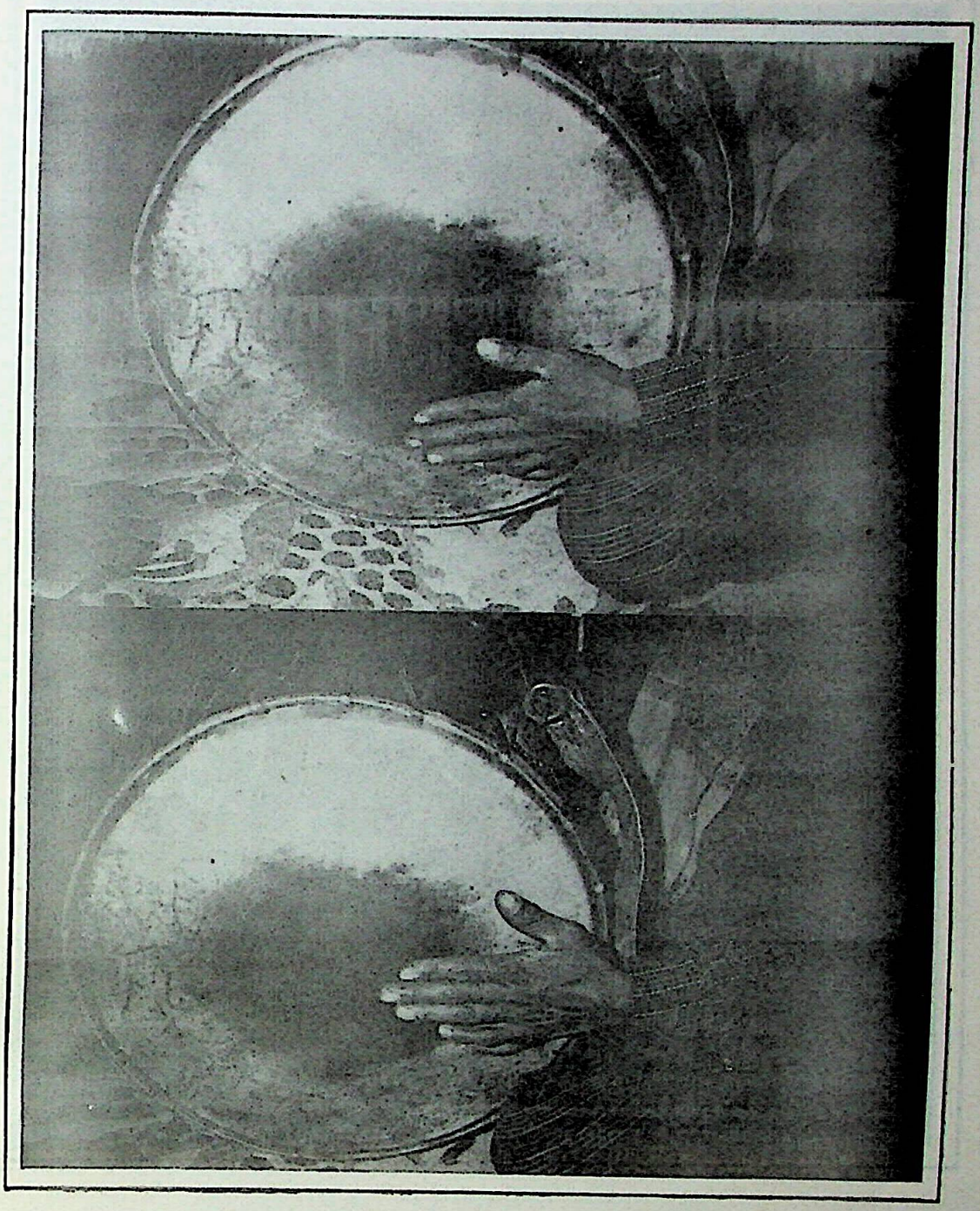

Demonstrating the two ways of playing the haimā-hide:
1. kha, khu, etc.
2. ghē, ghū, etc.

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Cvarcā Dhimaybājā: Bhaktapur's largest dhimay (length: 55 cm, diameter: 49 cm) being played together with flutes (bāsurī).

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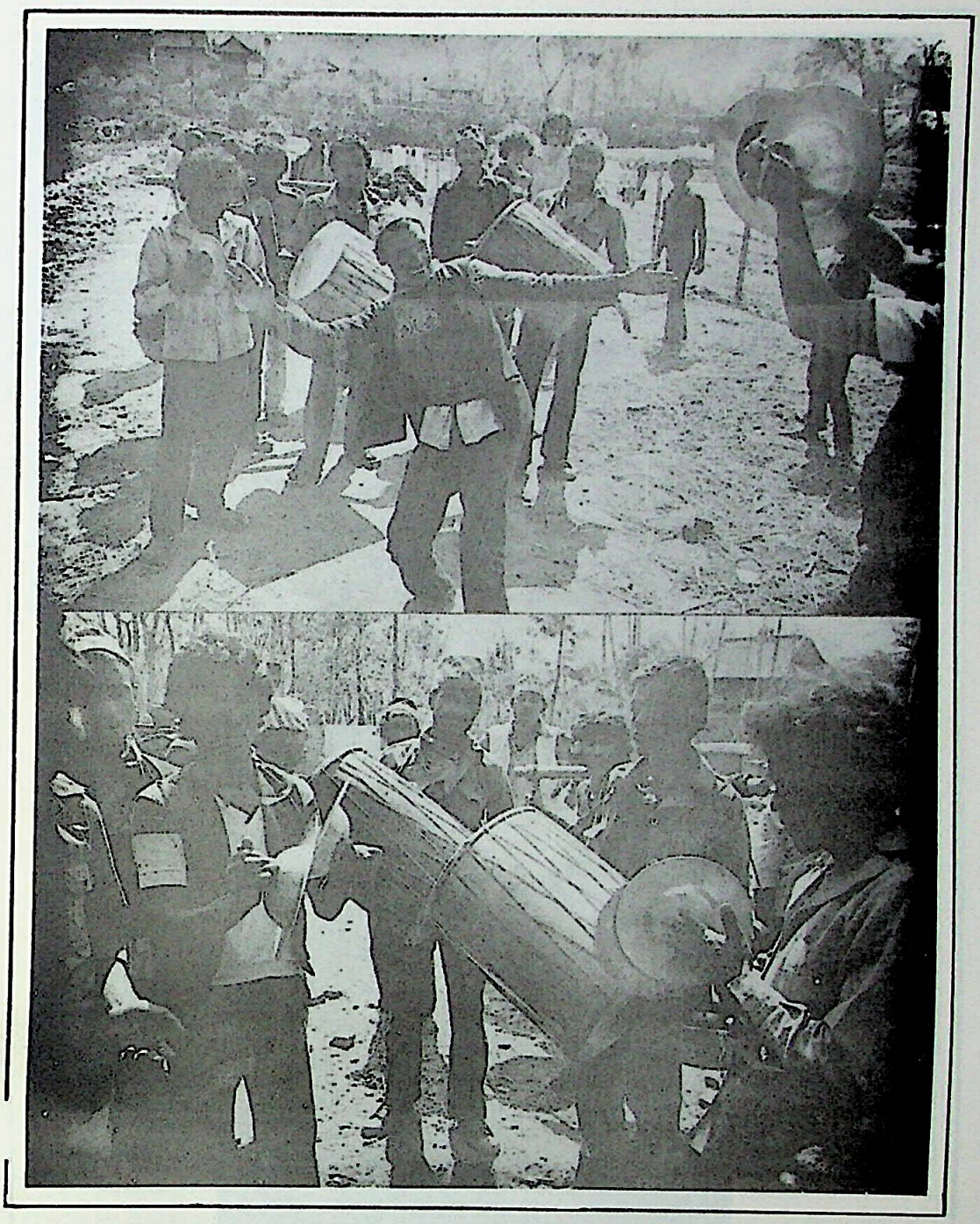

Gvamādhi Dhimaybājā with dancer at Bhisiṃpūjā-procession during holi festival 2040.

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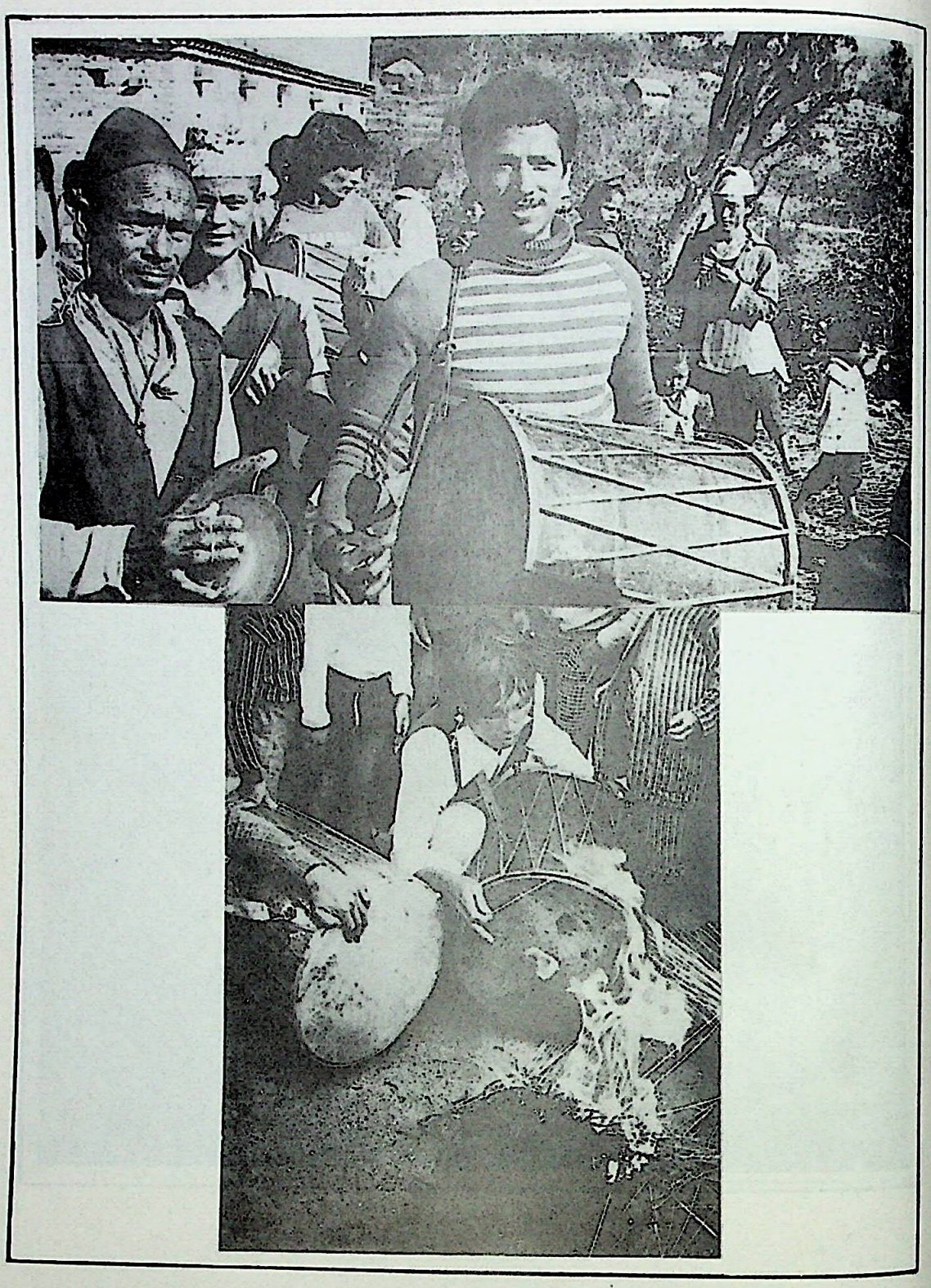

1. Yātā Dhimaybājā at Rāmpūjā-procession during bisket 2040/41.
2. Drying wet dhimay hides after rain.

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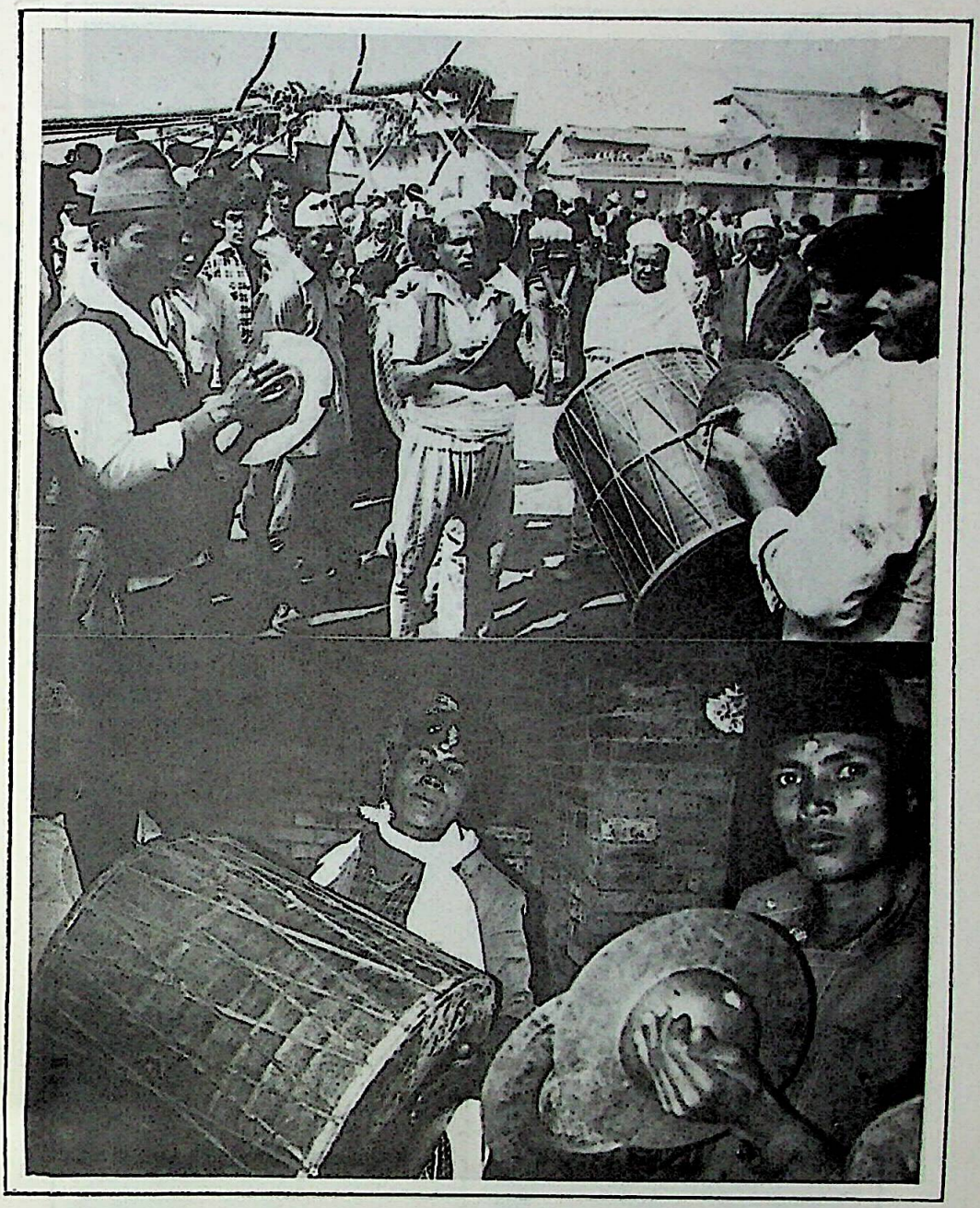

1. Dhimaybājā encouraging the crowd while erecting the pole at Yaḥśikyaḥ during bisket 2040/41.
2. Young dhimay player from Sujamādhi Kumāḥ Dhimaybājā with white betāli-cloth during his first procession, immediately after dhimay pirāne pūjā.

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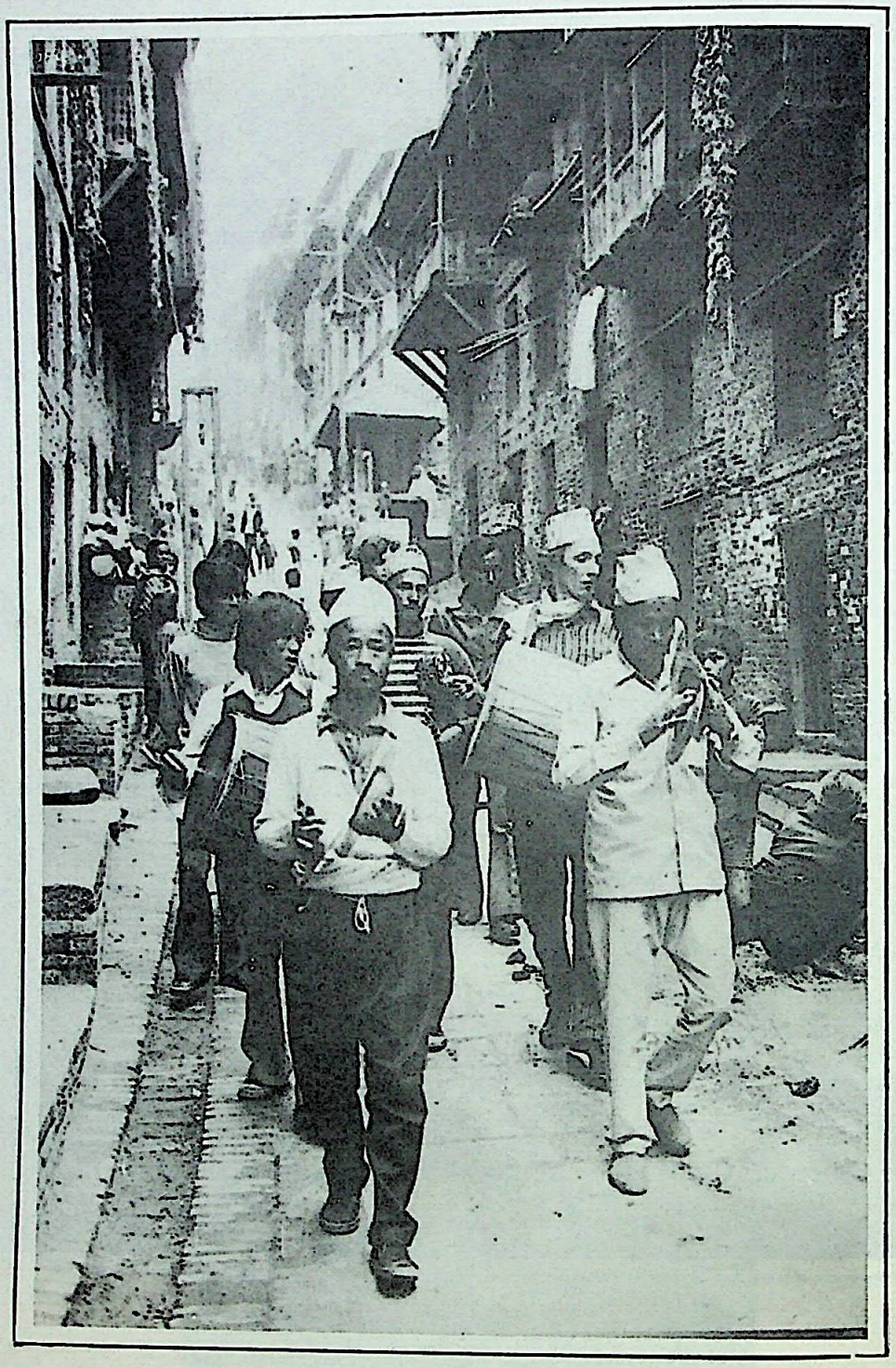

The author (with dhimay and cap) and his friends on the way to carthi pūjā.

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Appendix two:

The dhimay-groups in detail

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The dhimay-groups of Bhaktapur are listed here according to their location from east to west. Informations are given about number of instruments, number and caste of players, gods worshipped during apprenticeship, and all performances.

1) Sujamāri Dhimaybājā

Instruments: 3 dhimay, 2 bhuchyāḥ, 1 sichyāḥ
Players: 14, all are Jyāpu
Worshipping: Sujamāri Nāsaḥdyaḥ, Jẽlā Haimā (Haimākhyaḥ), Tvarcā-Gaṇeś, Aṣṭamātṛkā (Vakhupati-Narāyaṇa-courtyard)
Performances: bisket (round with Barmāyaṇī), dasaī (visiting aṣṭamātṛkā), gāī jātrā (round with cow), feasts at the tvaḥ (dāphā pūjā, nani pūjā, kaytā pūjā, guṭhī pūjā)

2) Sujamāri Kumāḥ Dhimaybājā

Instruments: 2 dhimay, 2 bhuchyāḥ, 1 sichyāḥ
Players: 12 (9 Kumāḥ and 3 Jyāpu)
Worshipping: Sujamāri Nāsaḥdyaḥ, Jẽlā Haimā, Taulāḥ Gaṇeś, Aṣṭamātṛkā (Vakhupati-Narāyaṇa-courtyard), Biśvakarmā
Performances: bisket (round with Barmāyaṇī, Taulāḥ Gaṇeś, Biśvakarmā), dasaī (visiting Aṣṭamātṛkā), feasts at the tvaḥ (kaytā pūjā, visit of the Navadurgā)

3) Jẽlā Dhimaybājā

Instruments: 3 dhimay, 1 bhuchyāḥ, 1 sichyāḥ
Players: 5, all are Jyāpu
Worshipping: Sujamāri Nāsaḥdyaḥ, Jẽlā Haimā, Jẽlā Gaṇeś, Mākva Bhaila
Performances: bisket (round with Barmāyaṇī and Māpuca Bhaila, both on 3rd Baiśākh, another round on 5th), dasaī (visiting Aṣṭamātṛkā), feasts at the tvaḥ (kaytā pūjā, visit of the Navadurgā)

4) Mākva Dhimaybājā

Instruments: 2 dhimay, 1 bhuchyāḥ, 1 sichyāḥ
Players: 5, all are Jyāpu
Worshipping: Sujamāri Nāsahdyah, Jẽlā Haimā, Saḷẽ Gaṇeś (The two players

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living in Yātāche worship Tāthu Nāsaḥ and Haimā.)
Performances: bisket (round with Barmāyaṇī, another round on 5th of Baiśākh), dasaī (visiting Aṣṭamātṛkā), kaytā pūjā

5) Khẽcā Gāthā Dhimaybājā

Instruments: 3 dhimay, 1 bhuchyāḥ, 1 sichyāḥ
Players: 7, all are Gāthā
Worshipping: Inācva Nāsaḥdyaḥ and Haimā, Khẽcā Gaṇeś, Maheśvarī
Performances: bisket (round with Maheśvarī), dasai (visiting Barmāyaṇī), Buddha jayantī (round with Inācva Buddha), sakimalā punī

6) Yātā Dhimaybājā

Instruments: 2 dhimay, 2 bhuchyāḥ, 1 sichyāḥ
Players: 9, all are Jyāpu
Worshipping: Yātā Nāsaḥdyaḥ and Haimā, Gvamāri Gaṇeś
Performances: bisket (round with Barmāyaṇī, Chumā Gaṇeś, Mahākālī/Mahālakṣmī, witnessing the up and down of Laḥśīkyaḥ), dasaī (visiting Aṣṭamātṛkā)

7) Gvamāri Dhimaybājā

Instruments: 2 dhimay, 1 bhuchyāḥ, 1 sichyāḥ
Players: 5, all are Jyāpu
Worshipping: Tāthu Nāsaḥ and Haimā, Gvamāri Gaṇeś
Performances: bisket (round with Gvamāri Gaṇeś), dasai (visiting Barmāyaṇī), feasts at the tvaḥ (visit of the Navadurgā, and others)

8) Yāchẽ Dhimaybājā

Instruments: 2 dhimay, 1 bhuchyāḥ, 1 sichyāḥ
Players: 8, all are Jyāpu
Worshipping: Tāthu Nāsaḥ and Haimā, Yāchẽ Gaṇeś
Performances: bisket (round with Barmāyaṇī, Mahākālī/Mahālakṣmī, another round on 5th of Baiśākh, witnessing the up and down of Laḥśīkyah), dasaī (visiting Aṣṭamātṛkā), gāī jātrā (round with cow), feasts at the tvaḥ (kaytā pūjā, guṭhī pūjā, visit of the Navadurgā)

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9) Cvarcā Dhimaybājā (being a part of Cvarcā Dhimay Bāsurī Bhajan)

Instruments: 1 dhimay, 1 bhuchyāḥ, 1 sichyāḥ, 14 bāsurī

Players: 19, all are Jyāpu

Worshipping: Tāthu Nāsaḥ and Haimā, Cvarcā Gaṇeś

Performances: bisket (round with Cvarcā Gaṇeś), dasaī (visiting Aṣṭamātṛkā), gāī jātrā (performing 'silume' - ballad with flutes and many singers)

10) Dugumalā Dhimaybājā

Instruments: 2 dhimay, 1 bhuchyāḥ, 1 sichyāḥ

Players: 7, all are Jyāpu

Worshipping: Tāthu Nāsaḥ and Haimā, Yāchē Gaṇeś, Mahālakṣmī

Performances: bisket (round with Mahākālī/Mahālakṣmī), dasaī (visiting Aṣṭamātṛkā), feasts at the tvaḥ

11) Nāgpukhu Dhimaybājā

Instruments: 3 dhimay, 2 bhuchyāḥ, 1 sichyāḥ

Players: 8 (4 Jyāpu, 3 Chipā, 1 Gapi)

Worshipping: Tāthu Nāsaḥ and Haimā, Mahālakṣmī Gaṇeś, Mahālakṣmī

Performances: bisket (round with Mahākālī/Mahālakṣmī), dasaī (visiting Aṣṭamātṛkā), feasts at the tvaḥ (visit of the Navadurgā, kaytā pūjā, guṭhī pūjā, etc.)

12) Bvekhāḥ Dhimaybājā

Instruments: 2 dhimay, 1 bhuchyāḥ, 1 sichyāḥ

Players: 7 (5 Āvāḥ, 1 Gaidā, 1 Rājacal)

Worshipping: Tāthu Nāsaḥ and Haimā, Mahālakṣmī Gaṇeś, Mahālakṣmī

Performances: bisket (round with Mahākālī/Mahālakṣmī), dasaī (visiting Aṣṭamātṛkā), feasts at the tvaḥ (kaytā pūjā and visit of the Navadurgā)

13) Tūchimalā Āvāḥ Dhimaybājā

Instruments: 3 dhimay, 2 bhuchyāḥ, 1 sichyāḥ

Players: 8, all are Āvāḥ

Worshipping: Mulāchē Nāsaḥ and Haimā, Nāgpukhu Mākha, Chumā Gaṇeś

Performances: bisket (round with Chumā Gaṇeś), feasts at the tvaḥ (bhajan pūjā, visit of the Navadurgā)

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14) Chāsukhyaḥ Dhimaybājā

Instruments: 2 dhimay, 1 bhuchyāḥ, 1 sichyāḥ, 5 bāsurī

Players: 10, all are Jyāpu

Worshipping: Tibukchẽ Nāsaḥ and Haimā, Dahibināyak Gaṇeś, Candeśvarī

Performances: bisket (round with Dahibināyak Gaṇeś), dasaī (visiting Aṣṭamātṛkā), siṭīnakaḥ (round with Bhagavatī), Candeśvarī-jātrā, feasts at the tvaḥ

15) Kvāchẽ Dhimaybājā

Instruments: 2 dhimay, 1 bhuchyāḥ, 1 sichyāḥ

Players: 7 (5 Jyāpu, 1 Napit, 1 Kāystha)

Worshipping: Tibukchẽ Nāsaḥ and Haimā, Kvāchẽ Gaṇeś, Bhagavatī, Kumārī

Performances: bisket (round with Kumārī), dasaī (visiting Aṣṭamātṛkā), siṭīnakaḥ (round with Bhagavatī), visit of the Navadurgā

16) Bvalāchẽ Kumāḥ Dhimaybājā

Instruments: 2 dhimay, 3 bhuchyāḥ, 1 sichyāḥ

Players: 8, all are Kumāḥ

Worshipping: Ghakhā Nāsaḥ and Haimā, Jatha Gaṇeś, Gorakhnāth, Bhairava, Betāl, Bhagavatī

Performances: bisket (round with Jatha Gaṇeś), dasaī (visiting Bārāhī pīṭh), feasts at the tvaḥ (guṭhī pūjā, kaytā pūjā, visit of the Navadurgā)

17) Tāhāmalā Dhimaybājā (being a part of Jatha Gaṇeś Bhajan)

Instruments: 2 dhimay, 2 bhuchyāḥ, 2 sichyāḥ

Players: 8, all are Jyāpu

Worshipping: Ghakhā Nāsaḥ and Haimā, Jatha Gaṇeś, Gorakhnāth, Bhairava, Betāl, Bhagavatī

Performances: bisket (round with Jatha Gaṇeś), dasaī (visiting Barmāyaṇī), dāphā pūjā

18) Tekhācva Degamanā Dhimaybājā

Instruments: 2 dhimay, 1 bhuchyāḥ, 1 sichyāḥ

Players: 6, all are lower farmers

Worshipping: Ghakhā Nāsaḥ and Haimā, Tekhācva Gaṇeś, Bārāhī

Performances: bisket (round with Bārāhī, another round on 5th of

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Baiśākh), dasaĩ (visiting Bārāhī pīṭh), gāī jātrā (round with Bārāhī), yomari punī

19) Tekhācva Bhaila Dhimaybājā

Instruments: 1 dhimay, 1 bhuchyāḥ, 1 sichyāḥ

Players: 6, all are Jyāpu

Worshipping: Ghakhā Nāsaḥ and Haimā, Tekhācva Gaṇeś, Bārāhī

Performances: bisket (round with Bārāhī, Mahākālī/Mahālakṣmī, Barmāyaṇī), dasaĩ (visiting Bārāhī pīṭh), feasts at the tvaḥ

20) Bhārbacva Dhimaybājā

Instruments: 3 dhimay, 2 bhuchyāḥ, 2 sichyāḥ

Players: 8, all are Jyāpu

Worshipping: Ghakhā Nāsaḥ and Haimā, Ināgā Gaṇeś, Ināgā Mẽkā

Performances: bisket (round with Ināgā Gaṇeś), dasaĩ (visiting Aṣṭa-mātrkā), Indra-jātrā (round with Indrayaṇī, accompanying mākha-pyākhā-dancers at their Patan performances)

21) Ītāche Dhimaybājā

Instruments: 3 dhimay, 2 bhuchyāḥ, 2 sichyāḥ

Players: 9, all are Jyāpu

Worshipping: Ghakhā Nāsaḥ and Haimā, Ītāchẽ Gaṇeś, Itāchẽ Mẽkā

Performances: bisket (round with Ītāchẽ Gaṇeś and Indrayaṇī), dasaĩ (visiting Barmāyaṇī pīṭh), feasts at the tvaḥ (kaytā pūjā, visit of the Navadurgā)

22) Tekhācva Dyaḥnani Dhimaybājā

Instruments: 1 dhimay, 1 bhuchyāḥ, 1 sichyāḥ

Players: 6, all are Jyāpu

Worshipping: Ghakhā Nāsaḥ and Haimā, Tekhācva Gaṇeś, Bārāhī

Performances: bisket (round with Bārāhī), dasaĩ (visiting Bārāhī pīṭh), gāī-jātrā (round with Bārāhī)

23) Kvalāchẽ Dhimaybājā

Instruments: 2 dhimay, 1 bhuchyāḥ, 1 sichyāḥ

Players: 7, all are lower farmers (Gvarā, Chẽgutālā)

Worshipping: Ghakhā Nāsaḥ and Haimā, Kvalāchẽ Gaṇeś

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Performances: bisket (visit and bath at Cupin ghāt), dasaī (visit of Barmāyaṇī pīṭh), tvaḥ pūjā (round with Kvalāchē Gaṇeś, visit of the Navadurgā

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Bhaktapur **Map No. 2**

Exact location of the 23 dhimay groups, the households of every dhimay player being market by a dot. Dotted lines indicate the processional route of the musicians to the six different Nāsaḥdyaḥ during learning period.

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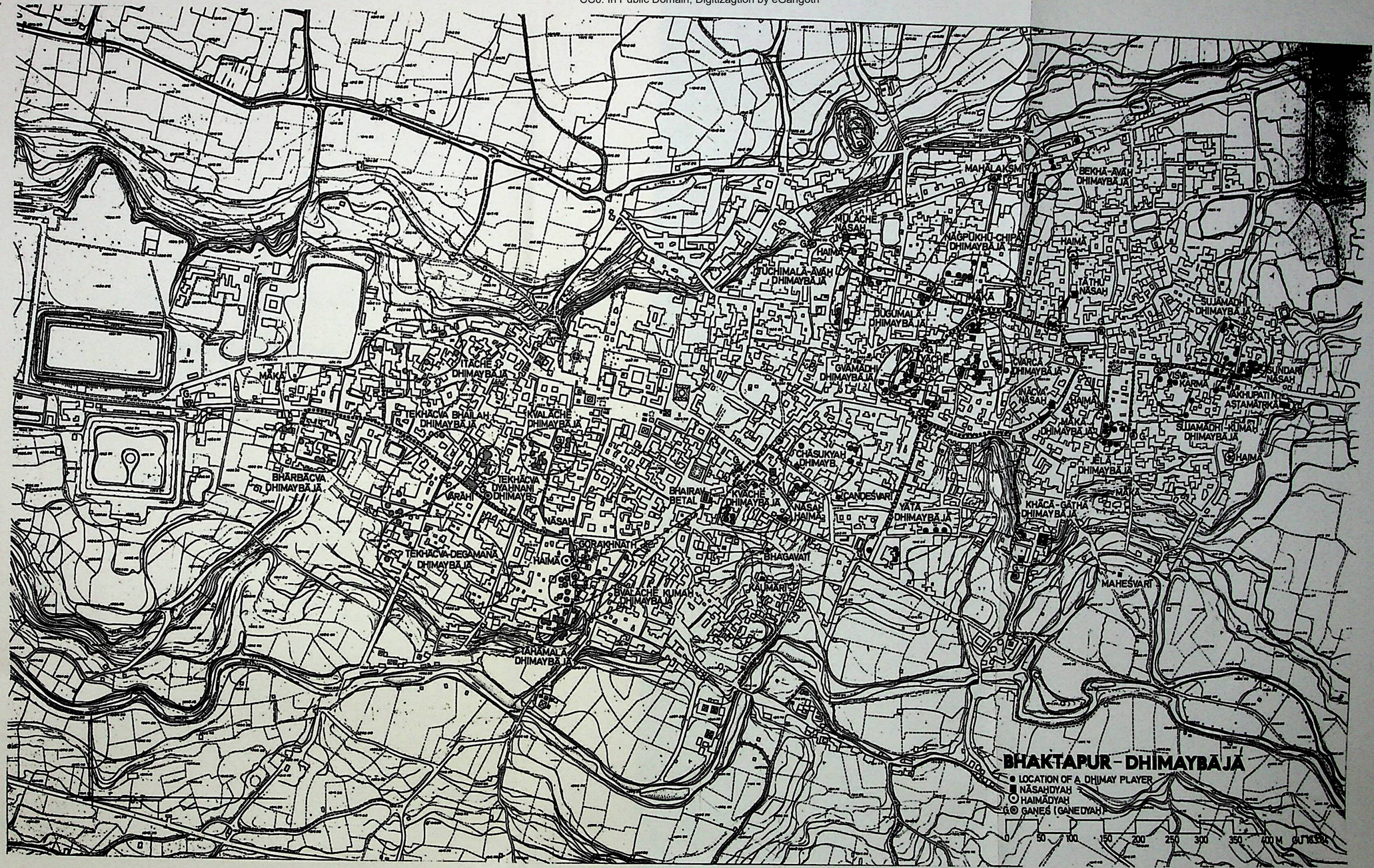

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Appendix three:

Transcriptions

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DYAḤLHĀYGU

'CAHA'	tā	θ	jhĩ	tā	o	tā	θ	jhĩ	tā	o	tā	o	tā	o	tā	θ	jhĩ						
	jhĩ	tā				jhĩ	tā				jhĩ				jhĩ	tā							
'HA'	jhẽ	jhẽ	o	jhẽ	o	jhẽ	o	khu	tā	jhẽ	o	jhẽ	o	tā	o	o	o	tā	θ	jhĩ			
								tā	ku									jhĩ	tā				
	tā	tā	khu	tā	khu	tā	tā	ghũ	ghu	nā	khu	tā	tā	o	khu	tā							
					tā	ku					tā	ku			tā	ku							
	ghu	nā	khu	tā	ghũ	ghũ	nā	ghũ	tā	θ	jhĩ	o	tā	o	o	o							
			tā	ku					jhĩ	tā													
	khu	tā	tā	o	khu	tā	tā	o	khu	tā	tā	ghũ	dhã	ghu	nā	o							
	tā	ku			tā	ku			tā	ku													
	dhā	ghu	nā	ghu	tā	khu	nā	tā	ghũ	o	tā	tā											
						tā	ku																
	tā	ma	ghe	ghe	ghe	nā	tā	tā	ghe	nā	tā	tā											
	ji	tā	nā	nā	nā	ka			nā	ka													
	ghẽ	ghe	nā	ghẽ	tā	ma	ghẽ	o	tā	o	o	o											
					ji	tā																	

CICĀHĀḤGU DYAḤLHĀYGU

	ghũ	tā	tā	ghũ	ghũ	tā	tā	o	tā	khu	nā	tā	khu	tā	tā	ghũ							
									tā	tā	ku	.	tā	ku									
	ghũ	tā	tā	ghũ	ghũ	tā	tā	o	tā	khu	nā	tā	khu	tā	tā	tā							
									tā	tā	ku	tā	tā	ku									

SIDHAYKEGU DYAḤLHĀYGU

	tā	ghũ	nã	ta	di	ghũ	nã	ta	ghũ	nã	kha	tā	tā	khu	nā	tā							
				li				li					tā	tā	kha								
	o	tā	θ	jhĩ																			
		jhĩ	tā																				

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MĀ

A

tā	tā	dhã	tā	dhã	o	tā	tā	khu	tā	dhã	tā	dhã	o	tā	tā						
khu			kã					tā	kã		kã										

6-9

ghũ	tā	ghu	nā	tā	tā	khu	tā														
		nā	kha			tā	kã														

6-9

ghu	nã	kha	kha	kha	o	tā	dhã														
nã		tā	tā			kha															

ghu	nã	kha	kha	kha	nã	kha	kha	ghu	ghũ	nã	tã										
nã		tā	tā	di		tā	tā	nã													

ghu	nã	kha	kha	kha	o	ghu	kha	F													
nã		tā	tā			nã	ti														

dhã	o	o	o	kha	o	tā	dhã														
						kha															

da capo al F

B

4

ghẽ	dra	ghẽ	dra	khu	tā	tā	ghũ	nã	ta	khu	tã	ghu	nã	khu	tā	tā	ghũ	dhã	o		
	ka		ka	tā	ku				li					tā	ku						

5-6

khu	tā	tā	ghũ	nã	ta	khu	tã	ghu	nã	khu	tā	tā	ghũ	dhã	o						
tā	ku				li					tā	ku										

ghu	nã	dhã	o	kha	o	tā	dhã														
nã	kha					ka															

ghu	nã	tã	dra	tã	dra	tā	ghũ	ghu	nã	tã	ghũ										
nã	ka		ka		ka			nã	ka												

ghu	kha	kha	kha	kha	tã	di	kha	F													
nã	tã	tã	tã	ti	ka	dhã	ti														

dhã	o	o	o	kha	o	tã	dhã														
						ka															

da capo al F

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C

dhã	cã	tã	ghũ	tã	tã	ghũ	ja	dhã	cã	tã	khu	nã	khu	ghũ	o				
							ka			tã	tã	nã	tã						

ghu	dhã	khu	tã	ghu	dhã	khu	tã	ghu	dhã	khu	tã	nã	khu	kha	ja	3-4			
ni		ti	ka	ni		ti	ka	ni		ti	ka	tã	tã		ka				

tã	dhã	nã	dhã	nã	o	kha	ja												
							ka												

tã	dhã	nã	dhã	nã	dhã	nhã	khu	tã	di	khu	tã	tã	dhã	kha	ja				
						nhã	tã	ghũ	tã	ti	ka	ga			ka				

tã	dhã	nã	dhã	nã	dhã	nhã	khu	tã	di	khu	tã	tã	tã̃	tã	tã̃				
						nhã	tã	ghũ	tã	ti	ka	khu		khu					

kha	di	kha	kha	di	di	kha	kha	tã	tã̃	tã	tã̃	tã	tã̃	ghu	kha	F			
	tã	tã	tã		tã	tã	tã	khu		khu		khu		nã	ti				

dhã	o	o	o	kha	ja														
					ka														

da capo al F

D

dhã	tu	o	dhã	dhã	tã	khu	tã	ghu	tu	o	dhã	dhã	tã	khu	tã	4			
	dhã	tu			tã	tã	ku	ni	dhã	tu			tã	tã	kha				

ghũ	di	khu	tã	nã	di	khu	tã	ghũ	ni	khu	tã	nã	o	kha	ja				
	tã	ti	ka		tã	ti	ka		tã	ti	ku				ka				

ghũ	di	khu	tã	nã	di	khu	tã	nã	di	khu	tã	tã	ghu	nã	dhã				
	tã	ti	ka		tã	ti	ka		tã	ti	ka	tã	nã	ka					

ghũ	di	khu	tã	nã	di	khu	tã	nã	di	khu	tã	tã	ghu	nã	o				
	tã	ti	ka		tã	ti	ka		tã	ti	ka	tã	na						

tã	ghu	nã	dhã	ghu	nã	dhã	kha	nã	dhã	nã	khu	kha	ja	ghũ	ghũ				
tã	nã	ka		nã	ka		ti	kha		tã	tã		ka	nay					

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tã	tã	kha	ja	tã	tã	khu	tã	tã	tã	kha	ja									
			ka			tã	ku				ka									

5-6

tã	tã	ghũ	nã	ghũ	nã	kha	tã													

ghũ	nã	nhã	khu	tã	nhã	ghũ	nã	ghũ	nã	kha	tã	tã	tã	kha	ja	tã	tã	kha	ja	
	ghũ	nhã	tã	ghũ	nhã										ka				ka	

3-4

tã	tã	ghũ	nã	ghũ	nã	kha	tã													

ghũ	nã	nhã	khu	tã	nhã	ghũ	nã	ghũ	nã	kha	tã									
	ghũ	nhã	tã	ghũ	nhã															

ghũ	nã	nhã	khu	ghũ	nã	nhã	khu	ghũ	nã	nhã	khu	tã	o	tã	tã					
	ghũ	nhã	tã	nã	ghũ	nhã	tã		ghũ	nhã	tã									

tã	nhã	khu	tã	nhã	khu	tã	tã	tã	nhã	khu	tã	tã	o	tã	tã					
ghũ	nhã	tã	ghũ	nhã	tã			ghũ	nhã	tã	ku									

3

khu	khu	tã	dhã	kha	o	tã	dhã													
ti	ti	ka				ka														

khu	khu	tã	dhã	khu	khu	tã	o	khu	khu	khu	khu	khu	tã	di	kha	F				
ti	ti	ka		ti	ti			ti	ti	ti	ti	ti	ka	dhã	ti					

3

dhã	o	o	o	kha	o	tã	dhã													
						ka														

da capo al F

E

tã	khu	tã	ga	nã	ga	nã	ga	dhã	ga	nã	ta	kha	kha	tã	tã					
	tã	ka	nã	ka	nã	ka	nã		nã	ka	li									

3-4

dhã	gu	nã	tã	kha	kha	tã	ghũ	dhã	gu	nã	ta	kha	kha	tã	ghũ					
	nã	kha							nã	ka	li									

3-4

gm. wagur – newar drumming

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tã	tã	dhã	dhã	nã	o	kha	ja														
	ka						ka														
tã	tã	dhã	dhã	tã	tã	dhã	dhã	tã	tã	dhã	dhã	ghu	ghu	ghu	nã						
	ka				ka				ka			nã	nã	ni							
tã	tã	dhã	dhã	ghu	ghu	ghu	nã														
	ka			nã	nã	ni															
ghu	ghu	ghu	nã																		
nã	nã	ni																			
ghũ	ni	khu	tã	nã	ni	khu	tã	tã	ni	khu	tã	khu	tã	di	khu	F					
	tã	ti	ka		tã	ti	ka	ghu	tã	ti	ka	ti	ka	dhã	ti						
dhã	o	o	o	kha	o	tã	dhã														
						ka															

da capo al F

F ghũ	nã	ghũ	nã	tãy	ghũ	nã	ta	khu	tã	tãy	ghũ	dhã	o	dhã	dhã						
							li	tã	ku												
ghũ	nã	ghũ	nã	tay	ghũ	nã	ta	khu	tã	tãy	ghũ	dhã	o	2-4							
							li	tã	ku												
dhã	khu	tã	dhã	kha	o	tã	dhã	dhã	khu	tã	dhã	khu	tã	dhã	dhã						
	tã	ku				ka			tã	ka		tã	ka								
tã	ga	nã	ga	nã	ga	tã	tã	tã	dhã	nhã	khu	di	dhã	nhã	khu						
ka	nã	ka	nã	ka	nã					nhã	tã			nhã	tã						
tã	dhã	nã	dhã	nha	khu	dhã	o	dhã	tu	o	dhã	khu	tã	di	kha	F					
				nha	tã				dhã	tu		ti	ka	dhã	ti						
dhã	o	o	o	kha	o	tã	dhã														
						ka															

da capo al F

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a little faster

G

dhã	o	ghũ	nã	kha	tã	ghũ	o	ghũ	nã	kha	tã	ghũ	o	ja	ka					
tã	ka	ghũ	nã	kha	tã	ghũ	o	nã	tã	khu	tã	kha	o	ja	ka					
dhãy	nãy	khu	tã	kha	o	tã	dhã													
						ka														
dhãy	nãy	khu	tã	dhã	nã	tã	dhã	nã	dhã	nã	khu	dhã	nã	o	o					
						ka				tã	tã									
dhã	nhã	khu	tã	tã	o															
	nhã	tã	ka																	
khu	tã	khu	tã	khu	tã	ghũ	kha	dhã	o	o	o	kha	o	tã	dhã					
						nã	ti							ka						

3

da capo

H

ghu	ghu	ghu	nã	kha	o	tã	dhã	ghu	ghu	ghu	nã	nã	khu	khu	tã					
nã	nã	ni				ka		nã	nã	ni		tã	tã	ti	ka					
tã	o	dhã	o	nã	o	dhã	o	tã	o	o	dhã	ghũ	tã	tã	ghũ					
									dhã											

start at half tempo, accellerando

ghũ	tã	tã	tã	khu	tã	tã	tã	khu	tã	tã	tã	khu	tã	tãy	ghũ					
												tã	ku							

5-6

à tempo

D'

ghũ	di	khu	tã	nã	di	khu	tã	ghũ	ni	khu	tã	nã	o	kha	ja					
	tã	ti	ka		tã	ti	ka		tã	ti	ku				ka					

4

continue like D upto F

khu	khu	tã	dhã	khu	khu	tã	o	khu	khu	khu	khu	khu	tã	di	kha					
ti	ti	ka		ti	ti			ti	ti	ti	ti	ti	ka	dhã	ti					
dhã	o	o	o	kha	o	tã	dhã													
						ka														

3

da capo al F

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start at half tempo, accellerando

I

tā	⊖	ni	dhā	tā	o	tā	tā	tā	⊖	ni	dhā	tā	o	tā	tā				
ghẽ	ghĩ	ka						ghẽ	ghĩ	ka									

2-4

ghũ	ghũ	nā	dhā	tā	o	tā	tā	ghũ	nā	nā	dhā	tā	o	tā	tā				
		ka						nā	ka	ka									

à tempo

dhā	ta	dhā	ta	tā	ta	tā	ta	dhā	ta	dhā	ta	khu	khu	tā	tā				
	li		li	kha	li	kha	Li		li		li	ti	ti						

tā	⊖	ni	dhā	tā	⊖	ni	dhā	tā	⊖	ni	dhā	khu	khu	tā	tā				
ghẽ	ghĩ	ka		ghẽ	ghĩ	ka		ghẽ	ghĩ	ka		ti	ti						

C'

tā	dhā	nā	dhā	nā	o	kha	ja												
							ka												

tā	dhā	nā	dhā	nā	dhā	nhā	khu	tā	di	khu	tā	tā	dhā	kha	ja				
						nhā	tā	ghũ	tā	ti	ka	ka			ka				

tā	dhā	nā	dhā	nā	dhā	nhā	khu	tā	di	khu	tā	tā	tã	tā	tã				
						nhā	tā	ghũ	tā	ti	ka	khu		khu					

kha	di	kha	kha	di	di	kha	kha	tā	tã	tā	tã	tā	tã	ghu	kha	F			
	tā	tā	tā		tā	tā	tā	khu		khu		khu		nā	ti				

dhã	o	o	o	kha	ja														
					ka														

da capo al F

J

4-5

dhã	dhũ	o	tā	tā	kã	ghu	nā	dhã	dhũ	o	tā	tā	khu	ghu	khu				
						nā	ka						tā	na	tā				

2-3

dhã	dhũ	tā	tā	tā	kã	ghu	nā	dhã	dhũ	tā	tā	tā	khu	ghu	khu				
						nā	ka						tā	nā	tā				

dhã	dhũ	tā	tā	tā	kã	ghu	nā	dhã	dhũ	tā	tā								
						nā	ka												

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tā	khu	ghu	khu	kha	o	tā	dhā														
	tā	nā	tā			ka															
tā	khu	ghu	khu	ghu	khu	ghū	o														
	tā	nā	tā	nā	tā																
ghu	khu	ghū	o																		
nā	tā																				
ghū	ni	khu	tā	nā	ni	khu	tā	tā	ni	khu	tā	khu	tā	tā	dra	F					
	tā	ti	ka		tā	ti	ka	ghū	tā	ti	ka	ti	ka		kha						
dhā	o	o	o	kha	o	tā	dhā														
						ka															

da capo al F

NHYĀḤ

ad lib.

dhā	khu	tāy	khu	tāy	khu	tā	ghū														
	tā		tā		tā	ku	nā														

ad lib.

tāy	khu	tā	ghū	re	khu	tā	ghū														
	tā	ku	nā		tā	ku	nā														
tā	dhā	nā	dhā	nā	dhā	nā	dhā	tā	dhā	nā	dhā	nā	dhā	tāy	ghū						

ad lib.

dhā	khu	tāy	khu	tāy	khu	tāy	khu	tāy	khu	nā	tā	khu	tā	tā	tā						
	tā		tā		tā		tā		tā	khu	tā	tā	khu	khu							

ad. lib.

tāy	khu	tā	ghū	re	khu	tā	ghū														
	tā	ku	nā		tā	ku	nā														

SIDHAYKEGU DYAḤLHĀYGU

tā	ghū	nā	ta	di	ghū	nā	ta	ghū	nā	kha	tā	tā	khu	nā	tā						
			li				li					tā	tā	kha							

o	tā	o	jhī																		
	jhī	tā																			

g.m. wagner – newar drumming

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CHINĀ 1

ghũ	nā	nā	tā	kha	o	tāy	ghũ												
nā	kha	kha	tā																
ghũ	nā	nā	tā	khu	tā	nā	tā	ghũ	nā	tāy	ghũ								
nā	kha	kha	tā	tā	kha	kha	tā	nā	kha										
ghũ	nā	nā	tā	khu	tā	nā	tā	ghũ	nā	dhã	o								
nā	kha	kha	tā	tā	kha	kha	tā	nā	kha										
dhã	khu	tā	dhã	khu	tā	dhã	dhã	ghũ	nā	nā	tā	khu	tā	nā	tā	F			
	tā	kha		tā	kha			nā	kha	kha	tā	tā	kha	kha	tā				
dhã	o	o	o	kha	o	tāy	ghũ												

da capo al F

CHINĀ 2

tāy	kha	nā	tā	kha	o	tā	tā												
	tā	kha	tā																
tāy	kha	nā	tā	khu	tā	tā	tā	tā	kha	nā	tā	kha	o	tā	tā				
	tā	kha	tā	tā	kha			tā	tā	kha	tā								
tā	ghũ	nā	ghũ	nā	ghũ	tā	tā												
ka	nā	ku	nā	ku	nā														
tā	dhã	nā	dhã	tā	tā	ghũ	nā	tāy	khu	nā	tā	khu	tā	tā	tā	F			
									tā	kha	tā	tā	kha	kha	tā				
dhã	o	o	o	kha	o	tā	tā												

da capo al F

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CHINĀ 3

tā	kha	tā	kha	kha	o	tā	tā												
tā		tā	tā																
tā	kha	tā	kha	kha	tā	tā	tā	tā	kha	tā	kha	kha	o	tā	tā				
tā		tā	tā		kha			tā		tā	tā								
tā	dhā	nā	dhā	nā	o	kha	ja												
							ka												
tā	dhā	nā	dhā	tā	tā	ghū	nā	tā	kha	tā	kha	kha	tā	nā	khu	F			
								tā		tā	tā		ghū	nā	tā				
dhā	o	o	o	kha	o	tā	tā												

da capo al F

CHINĀ 4

kha	tā	tā	nā	kha	o	tā	tā												
	kha	ghu	nā																
kha	tā	tā	nā	kha	kha	tā	ghu	kha	tā	tā	nā	kha	kha	o	o				
	kha	ghu	nā			gu	nā		kha	ghu	nā								
ghū	ghū	nā	kha	kha	tā	ghū	ghū	nā	kha	tā	ghu	kha	kha	tā	ghu				
											nā			gu	nā				
ghū	nā	nā	tā	kha	tā	ghū	ghū	kha	tā	tā	nā	khu	tā	nā	khu	F			
nā	kha	kha	tā						kha	ghu	nā	tā	ghu	nā	tā				
dhā	o	o	o	kha	o	tā	tā												

da capo al F

g.m. wagner - never dreaming

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CHINĀ 5

tā	nā	kha	o	khu	tā	dhā	nā	khu	tā	nā	nā								
ghu	nā			ti	ka		ti	ti	ka		ti								
khu	tā	di	khu	khu	tā	di	khu	kha	kha	dhā	o	tā	nā	kha	o				
ti	ka	dhā	ti	ti	ka	dhā	ti		tā			ghu	nā						

da capo

tā	nā	kha	nā	khu	tā	ti	kha	tā	ghē	ti	kha	tā	ghu	kha	ti				
ghu	nā		ti	ti	ka								nā						
tā	kā	ghē	khu	khu	tā	ti	kha	tā	kā	ghē	o								
			ti	ti	ka														
tā	nā	kha	o	khu	tā	dhā	nā	khu	tā	ti	kha	tā	ghē	ti	khu				
ghu	nā			ti	ka		ti	ti	ka						ti				
khu	tā	ti	kha	tā	ghē	ti	khu	khu	tā	ti	nā								
ti	ka						ti	ti	ka		ti								
khu	tā	di	khu	khu	tā	di	khu	kha	kha	dhā	o	tā	nā	kha	o	khu	tā	dhā	o
ti	ka	dhā	ti	ti	ka	dhā	ti		tā			ghu	nā			ti	ka		

da capo

NHYĀḤ THĀYAGU CVAḤ 1

tā	ghu	nā	tā	tā	ghu	nā	tā	dhā	ghū	nā	tā	kha	o	tā	tā				
ku	nā			ku	nā														
tā	kha	nā	tā	khu	tā	tā	tā	tā	o	nā	tā	kha	o	tā	tā				
tā	tā	kha	tā	tā	ku	kha		kha	kha	kha	tā								

da capo ad lib.

dhā	khu	tā	dhā	khu	tā	dhā	dhā	tā	khu	nā	tā	khu	tā	tā	tā	F			
	tā	ka		tā	ka			tā	tā	kha	tā	tā	ku	kha	tā				
dhā	o	o	o	kha	o	tā	dhā	dhā	khu	tā	dhā	kha	o	tā	dhā				
						ka			tā	ka				ka					

da capo al F

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NHYĀḤ THĀYAGU CVAḤ 2

ad lib.

kha	tā	ghu	dhā	ghu	tu	o	dhā	kha	tā	ghu	dhā	ghu	kha	kha	tā				
	ka	ni		ni	dhā	tu			ka	ni		nā	tā	ti	kā				
dhā	khu	tā	dhā	kha	o	tā	dhā												
	tā	ka				ka													
dhā	khu	tā	dhā	khu	tā	dhā	dhā	tā	kha	nā	tā	khu	tā	tā	tā	F			
	tā	ka		tā	ka			tā	tā	kha	tā	tā	ku	kha	tā				
dhā	o	o	o	kha	o	tā	dhā												
						ka													

da capo al F

NHYĀḤ THĀYAGU CVAḤ 3

ad lib.

tā	tā	o	nā	ghẽ	nā	o	nā	tā	tā	o	nā	ghe	nā	nā	tā				
	ghẽ	ghe	ka		ghẽ	ghe	ka		ghẽ	ghe	ka	nā	kha	kha	tā				
dhā	khu	tā	dhā	khu	tā	dhā	dhā	tā	kha	nā	tā	khu	tā	tā	tā	F			
	tā	ka		tā	ka			tā	tā	kha	tā	tā	ku	kha	tā				
dhā	o	o	o	kha	o	tā	dhā	dhā	khu	tā	dhā	kha	o	tā	dhā				
						ka			tā	ku				ka					

da capo al F

CVAḤ

tā	tā	kha	ja	tā	tā	kha	ja	tā	tā	ghũ	nã	ghũ	nã	o	o				
			ka				ka												

ad lib.

ghũ	nã	nã	khu	tã	nã	ghũ	nã	ghũ	nã	o	o								
	ghu	nã	tã	ghu	nã														

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GU 1

3-6

tā	kā	dhā	dhā	nā	kā	dhā	dhā	tā	kā	dhā	dhā	nā	kā	tā	tā

3-4

tā	dhā	nā	dhā	nā	dhā	tā	tā
						khu	

tā	dhā	nā	dhā	nā	dhā	nā	dhā	tā	dhā	nā	dhā	nā	dhā	tāy	ghū

ad lib.

dhā	khu	tāy	khu	tāy	khu	tāy	khu	tāy	khu	nā	tā	khu	tā	tā	tā
	tā		tā		tā		tā		tā	kha	tā	tā	khu	khu	

GU 2

ad lib.

dhā	dhā	ghū	nā	tā	tā	kha	ja	tāy	khu	tā	ghu	nā	tā	kha	ja
							ka		tā	ku	nā				ka

ad lib.

dhā	dhā	ghū	nā	tā	tā	kha	ja	tāy	khu	tā	ghu	re	khu	tā	ghu
							ka		tā	ku	nā		tā	ku	nā

GU 3

ad lib.

cha	mā	ghyā	ghyā	ghyā	o	khva	sā
ma	si						

ad lib.

dhē	o	khu	tā	dhē	o	tā	tā
						khu	

start at half tempo, accellerando

jhī	jhī	ghu	nā	jhī	jhī	ghu	nā	jhī	jhī	nā	jhī	ghu	khu	ghū	o
		nā	ku			nā	ku			ku		nā	tā		

3-5

ghū	di	khu	tā	nā	di	khu	tā	tā	o	nā	tā	khu	tā	tā	dra	subito à tempo			
	tā	ti	ka		tā	ti	ka	kha	kha	kha	tā	tā	ka		kha				

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GU 4

jhĩ	o	khu	khu	tā	o	khu	khu	jhĩ	o	khu	khu	tā	o	tā	tā	5-6
		tā	tā	ghẽ		tā	tā			tā	tā					
jhĩ	o	khu	tā	tā	o	khu	tā	jhĩ	o	khu	tā	tā	o	tā	tā	5-6 F
				ghẽ												
cha	mā	ghyā̃	ghyā̃	tā	o	ghyā̃	ghyā̃	cha	mā	ghyā̃	ghyā̃	ghyā̃	o	khu	tā	5-6
ma	si			ghẽ				ma	si							

da capo al F

GU 5

dhā̃y	θ	o	thẽy	syāy	o	khu	tā
	syāy					tā	ka
ca	θ	o	khũ	syāy	o	khu	tā
khũ	ba					tā	ka

3

da capo ad lib.

GU 6

ghe	nā	ghe	nā	ghe	nā	ghe	nā	ghe	nā	ghe	nā	di	θ	kha	tā
nā		nā		nā		nā		nā		nā	kha		tā	ti	ka

ad lib.

ti	θ	ghe	nā	di	θ	kha	tā
	tā	nā	ka		tā	ti	ka

ad lib.

GU 7

jhĩ	ji	ji	ji	nā	o	kha	ja	nā	ji	ji	ji	nā	o	kha	ja
	gi	gi	gi				ka		ki	ki	ki				ka
tā	ghũ	di	tā	khu	tā	ghẽ	ja	tā	ghũ	di	tā	ghẽ	o	tā	tā
							ka								

da capo ad lib.

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GU 8

dhā	o	ghū	o	tā	o	khu	tā	ghū	nā	nā	kha	tā	o	khu	tā				
						tā	ka							tā	ka				

ad lib.

tāy	khu	tāy	khu	khu	tā	tā	ghū	ghū	nā	nā	kha	tā	o	khu	tā				
	tā		tā											tā	ka				

GU 9

tā	o	tā	khu	tā	o	khu	tā	nhi	yā	tā	khu	tā	kū	ghī	o				
						tā	ka												

ad lib.

dhē	ja	dhē	ka	tā	sū	nye	sū	nhi	yā	tā	khu	tā	kū	ghī	o				
	ka																		

GU 10

ad lib.

bhū	nay	nay	bhū	nay	pha	kā	sī	bhū	nā	nay	bhū	nay	pha	kā	sī				
	bhū							nā	bhū										

OSSIA :

bhū	bhū	nay	bhū	nay	pha	kā	sī	bhū	nā	nay	bhū	nay	pha	kā	sī				
								nā	bhū										

kā	ba	ni	tā	tva	pha	kā	sī	F											
	tā	ba		ne															

bhū	nay	nay	bhū	nay	pha	kā	sī	bhū	nā	nay	bhū	nay	pha	kā	sī				
	bhū							nā	bhū										

da capo ad lib al F

GU 11

ad lib.

tā	kha	tā	kha	tā	ghē	nā	ghē	tā	tā	ghē	o	tā	kā	ghū	nā	tā	o	ghū	nā
	ti		ti											nā	ka			nā	ka

g.m. wagner – never dreaming

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GU 12

tāy	kha	nā	tā	khu	tā	tā	tā	F													
	tā	kha	tā	tā	ka																
tā	kha	nā	tā	khu	tā	tā	tā														
tā	tā	kha	tā	tā	ka																

da capo al F

dhã	khu	tā	ghũ	dhã	khu	nā	tā	khu	tā	tā	tā										
	tā	ka	nā		tā	kha	tā	tā	ka												
tā	kha	nā	tā	khu	tā	tā	tā	tāy	kha	nā	tā	khu	tā	tā	tā						
tā	tā	kha	tā	tā	ka				tā	kha	tā	tā	ka								

da capo ad lib.

GU 13

tā	tã	tā	tã	kha	o	tā	tā	tā	tã	tā	tã	khu	tā	jhẽ	o						
khu		khu						khu		khu		tā	ka								
dhã	khu	tā	dhã	khu	tā	dhã	o	tā	tã	tā	tã	tā	tã	jhẽ	jhẽ	F					
	tā	ka		tā	ka			khu		khu		khu									
nã	o	o	o	kha	o	tā	tā														

da capo al F, subito GU 14

GU 14

ad lib.

jhẽ	jhẽ	jhẽ	jhẽ	khu	tā	tā	tā	tā	jhẽ	jhẽ	jhẽ	khu	tā	tā	tā						
								ka													

ad lib.

jhẽ	nā	dhe	dhã	tā	dhe	dhe	dhã	jhẽ	nā	dhe	dhã	khu	tā	tā	tā						
	ka	li		ka	li	li			ka	li											

ad lib.

khu	tā	tā	tā	khu	tā	tā	tā	khu	tā	tāy	ghũ	ghũ	tā	tā	tā						
								tā	ku												

OSSIA:

ad lib.

ghũ	tā	tā	tā	khu	tā	tā	tā	khu	tā	tā	tā	khu	tā	tāy	ghũ						
												tā	ku								

gm. wagner – never drumming

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GU 15

dhã	cã	pẽ	cã	ma	ba	nã	yah	pẽ	cã	la	ka	dhẽ	o	dhẽ	o					
				le	tã															
dhẽ	ja	dhẽ	ka	cvã	dha	maĩ	cã	nay	ja	ma	sã̆	su	mu	cĩ	o					
	ka				yã̆				ka	ru		ku	ku							
ṅã	tã	si	nã	sva	phvã	svã̆	o	sã	pa	pha	sva	dhẽ	o	dhẽ	o					
pu																				
dhẽ	dhẽ	maĩ	cã	phu	sã	va	o	mã̆	yã	nã	khu	khã	o	khu	tã					
										ti	ti			tã	ka					

GU 16

jhẽ	jhẽ	jhẽ	tã	jhẽ	jhẽ	jhẽ	jhẽ	khu	tã	jhẽ	o									
			ka					ti	ka											
jhẽ	ni	khu	tã	nã	ni	khu	tã	tã	ni	khu	tã	khu	tã	tã	dra					
	tã	ti	ka		tã	ti	ka	ghu	tã	ti	ka	ti	ga		kha					

da capo ad lib.

GU 17

nã	tã	tã	dhã	nã	tã	tã	dhã	nã	tã	tã	dhã	kha	o	khu	tã					
		ka				ka				ka				tã	ka					
tã	khu	nã	tã	khu	tã	tã	tã	tã	tã	tã	dhã	kha	o	khu	tã	F				
tã	tã	kha	tã	tã	kha	kha		kha		ka				tã	ka					
ghũ	nã	tã	dhã	ghũ	nã	tã	dhã	ghũ	nã	tã	dhã	kha	o	khu	tã					
		ka				ka				ka				tã	ka					

da capo al F

nã	tã	tã	dhã	nã	tã	tã	dhã	nã	tã	tã	dhã	kha	o	khu	tã					
		ka				ka				ka				tã	ka					

da capo al F

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GU 18

tā	tā	kha	ti	tā	kā	ghī	dra	ghī	tā	ghē	ni	tā	o	o	tā
							kha								

ghē	ni	tā	dra	ghē	ni	tā	dra	ghē	ni	ni	o	tā	o	o	o
			kha				kha		si	si					

da capo ad lib.

accellerando

ghē	ni	ni	o	tā	kā	ghē	tā	ghē	ni	tā	kā	
	si	si										

ad lib.

da capo à tempo

GU 19

nā	kha	nā	nā	kha	ti
	ti				

dhā	kha	dhā	dhā	ti	dhā	ti	o	ti	ni	o	tā
	ti					dhā	kha	mi	nā	ti	ka

dhe	dhe	kha	ghē	dhe	kha	ghē	ti	nā	tī	kha	dra
	li	ti		li	ti						kha

kha	kha	ghe	nā	nā	nā	di	kha	ghe	nā	nā	nā
ti	tā	ni				ti	tā	ni			

ti	ga	kha	nā	nā	li	ghe	ghe	gha	ta	kha	ghe	dhā
nā	nā	ti		ta	nā	nā	nā		li	tā	ni	

GU 20

kha	kha	tay	ghū	kha	kha	tay	ghū	tā	khu	tā	nā	kha	kha	tay	ghū
tā				tā					tā	ghu	nā	tā			

tā	kha	o	ghū	tā	kha	o	ghū	tā	kha	o	nā	tā	kha	o	ghū
	tā				tā				tā	ghe			tā		

newar drumming

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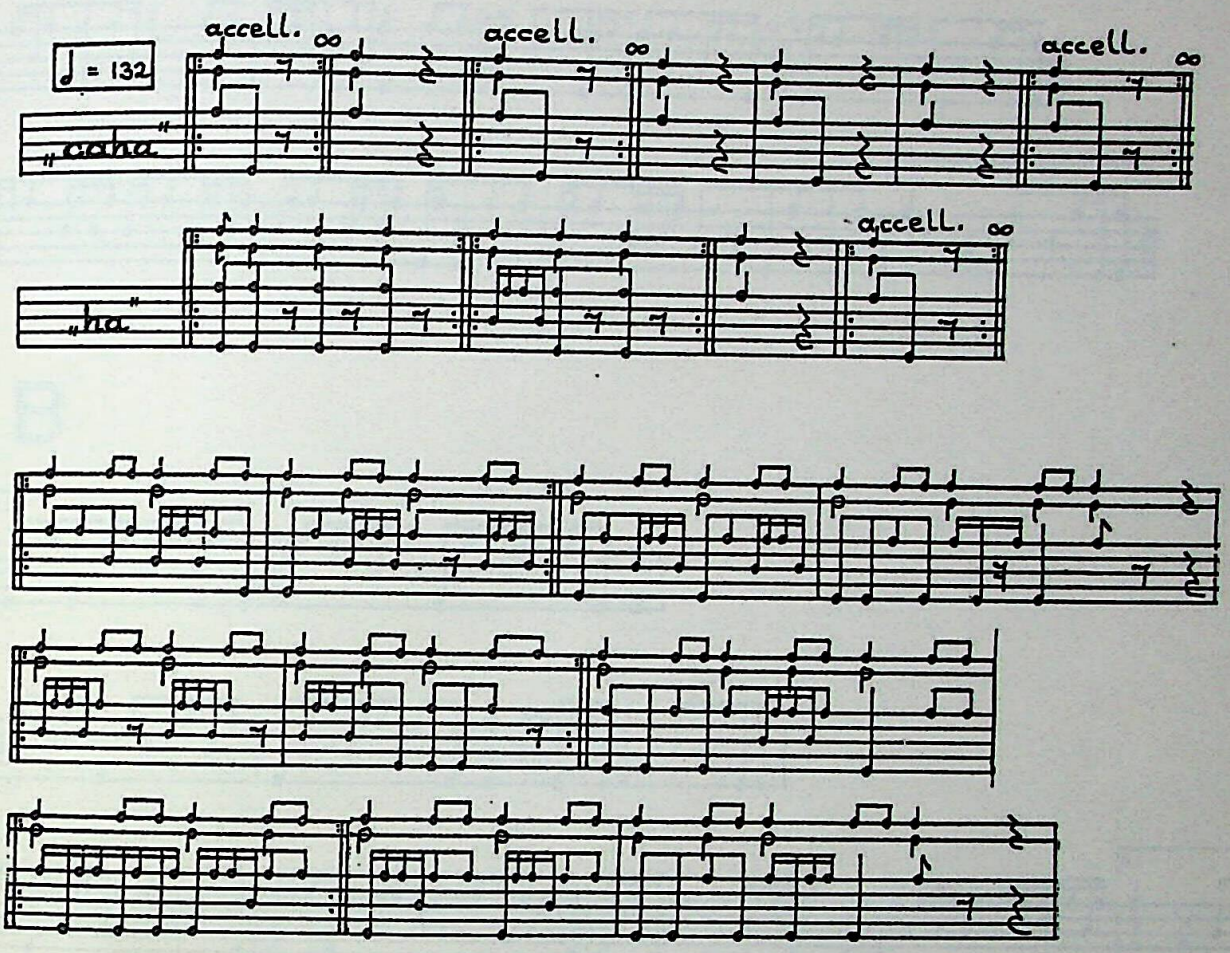
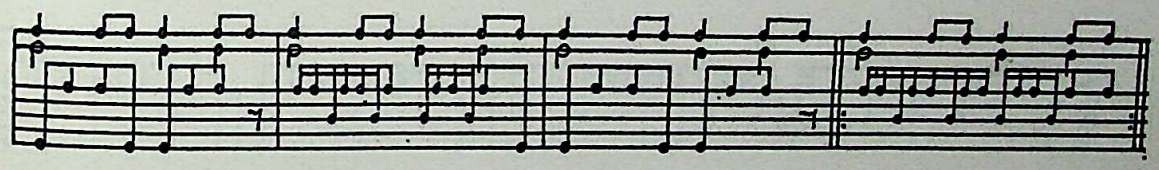
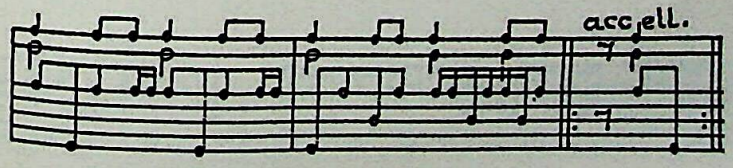
DYAḤLHĀYGU



CICĀHĀḤGU DYAḤLHĀYGU



SIDHAYKEGU DYAḤLHĀYGU



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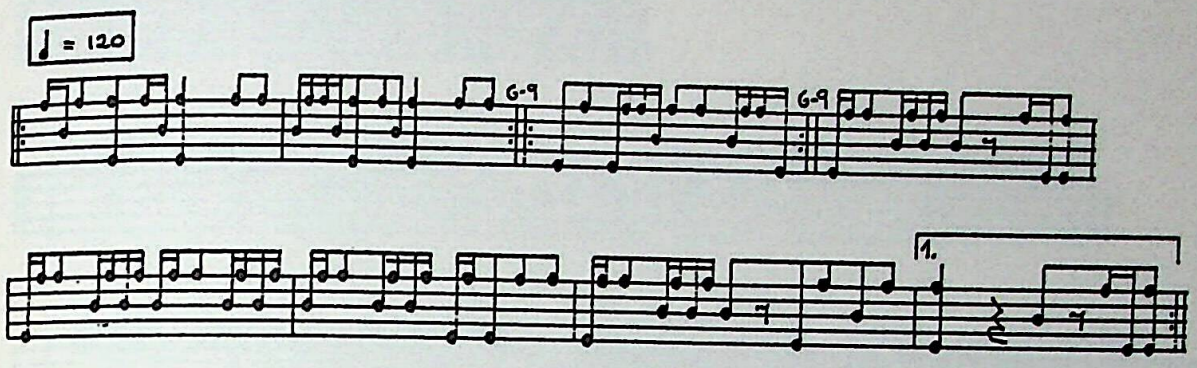
MĀ

A



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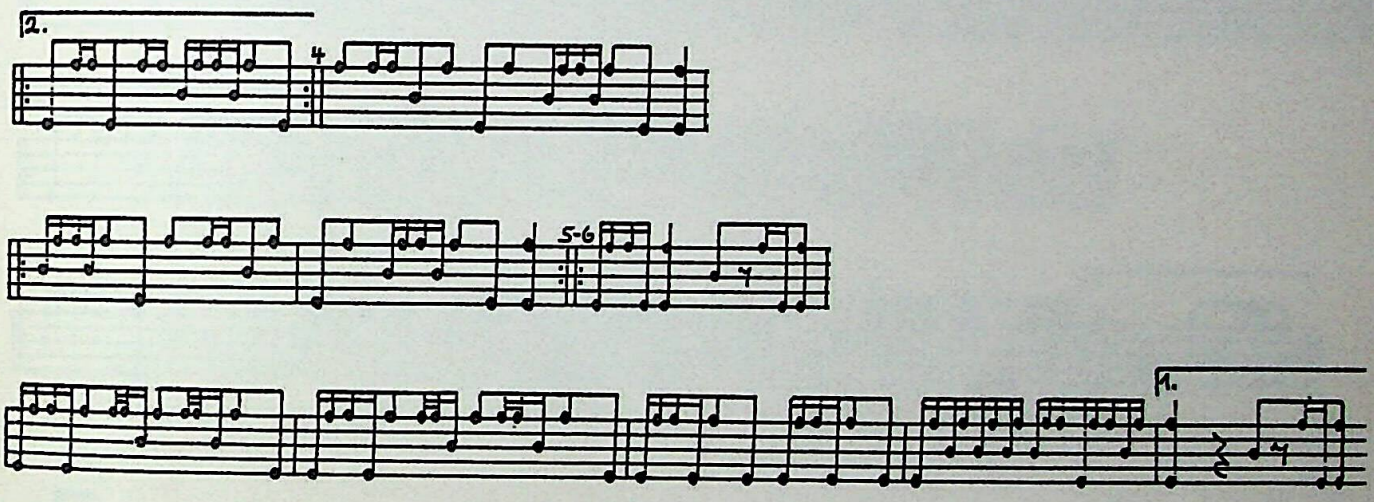

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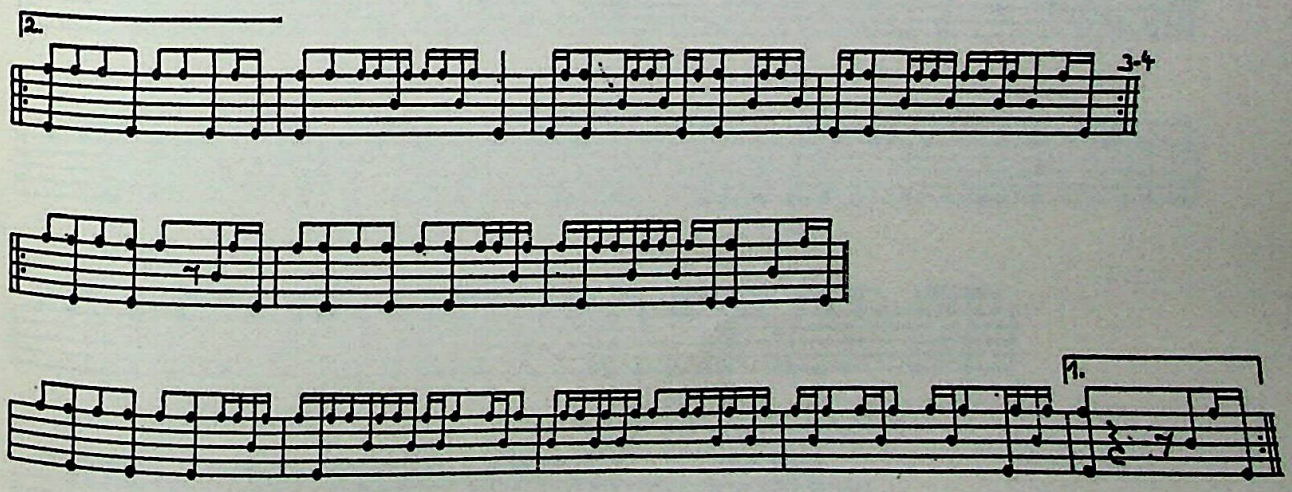

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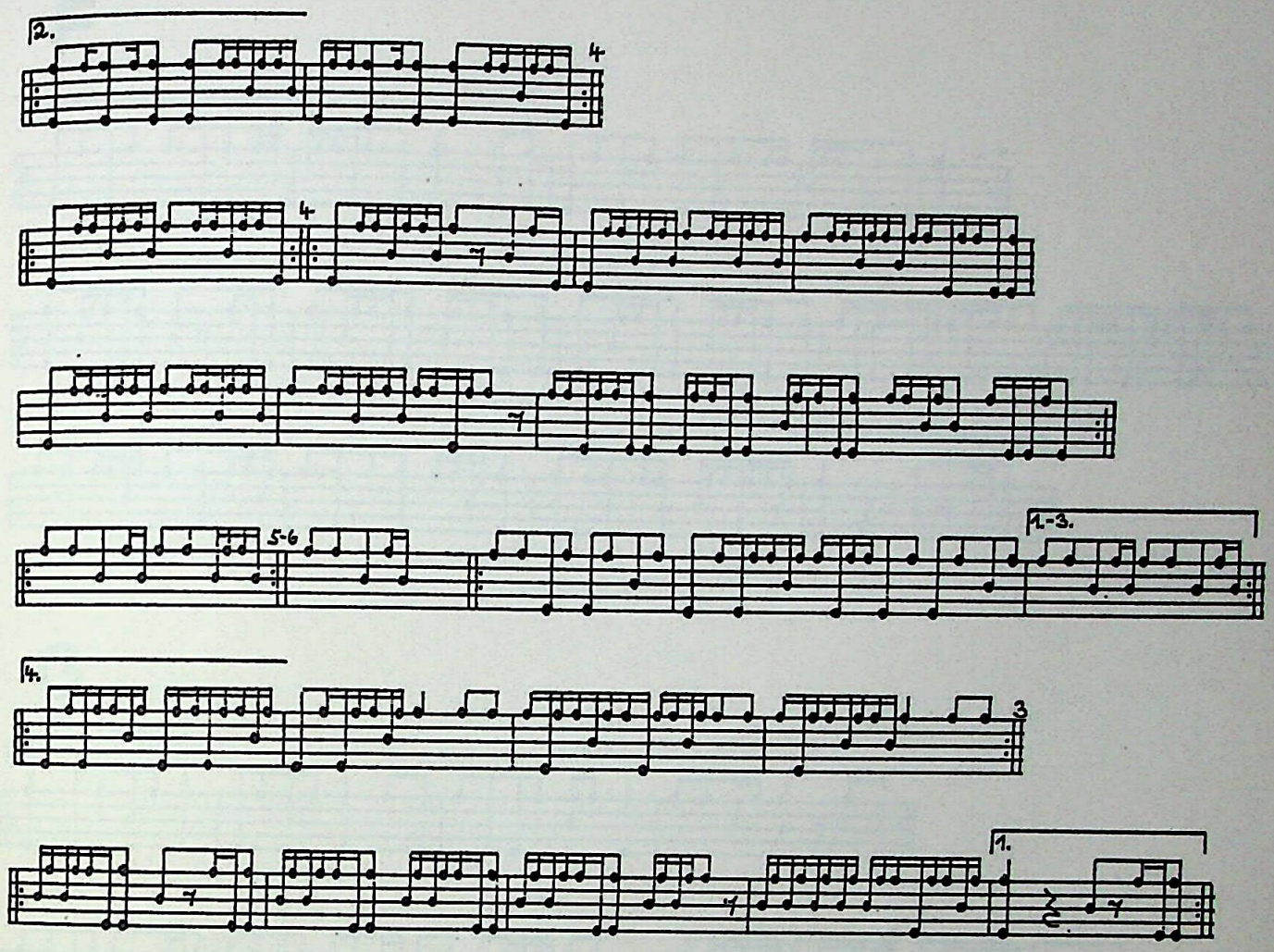

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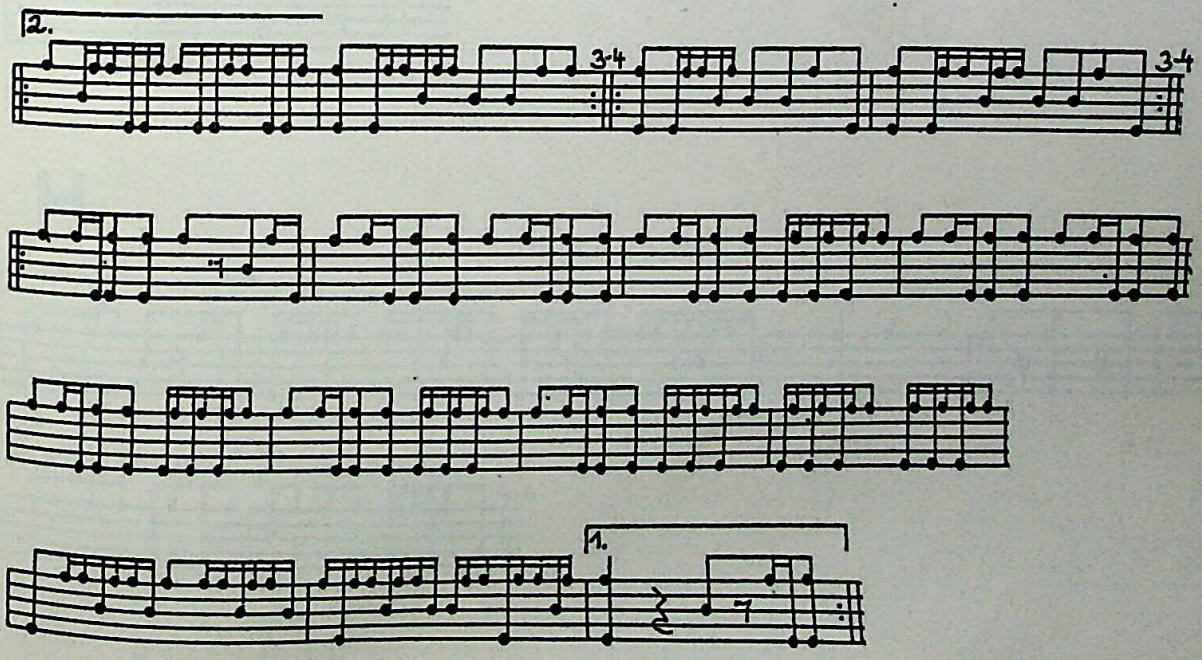

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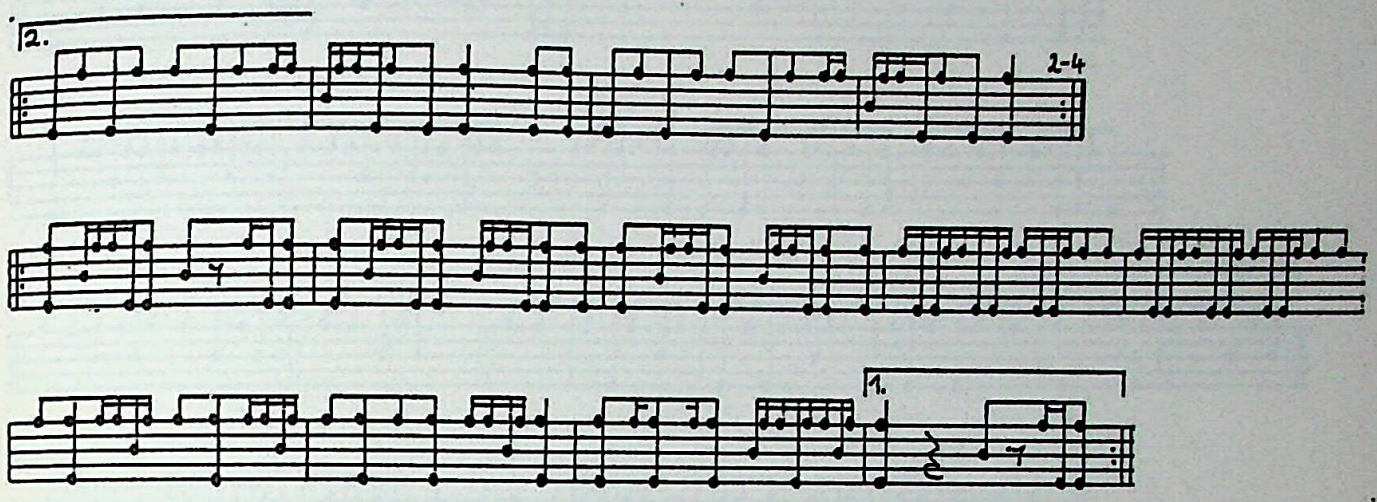

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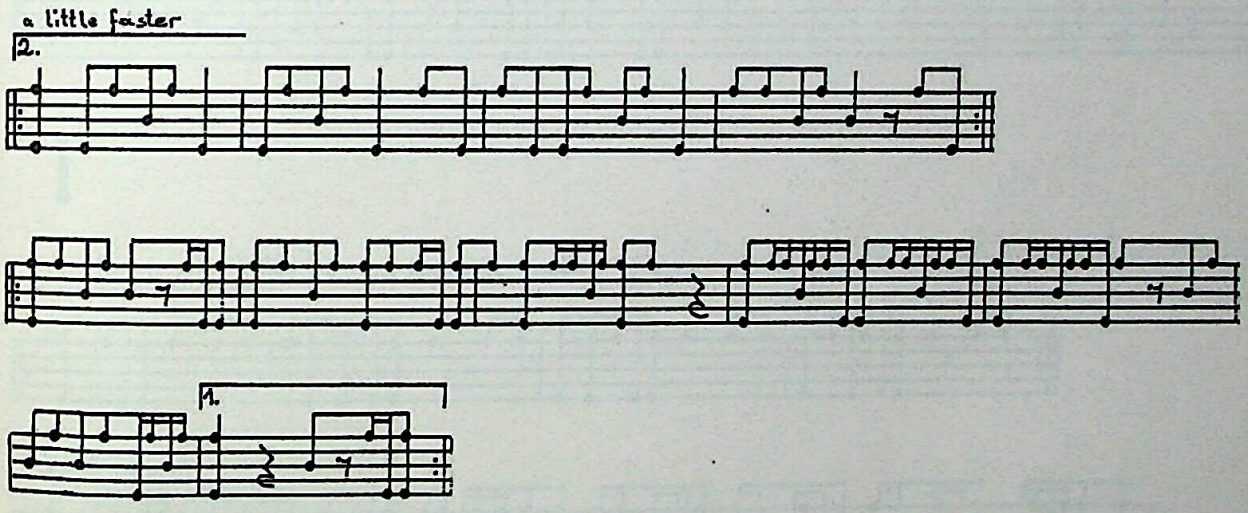

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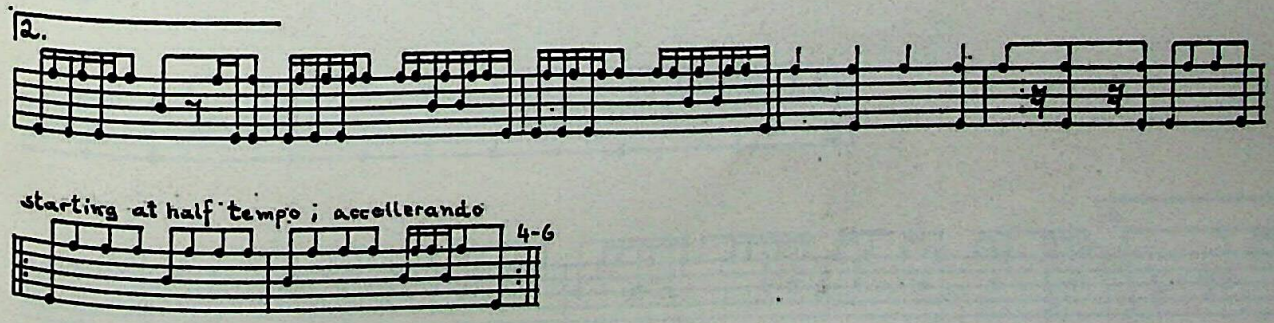

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D'

à Tempo

4

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1.-3.

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3

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I

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2.

4

à Tempo

C'

1.

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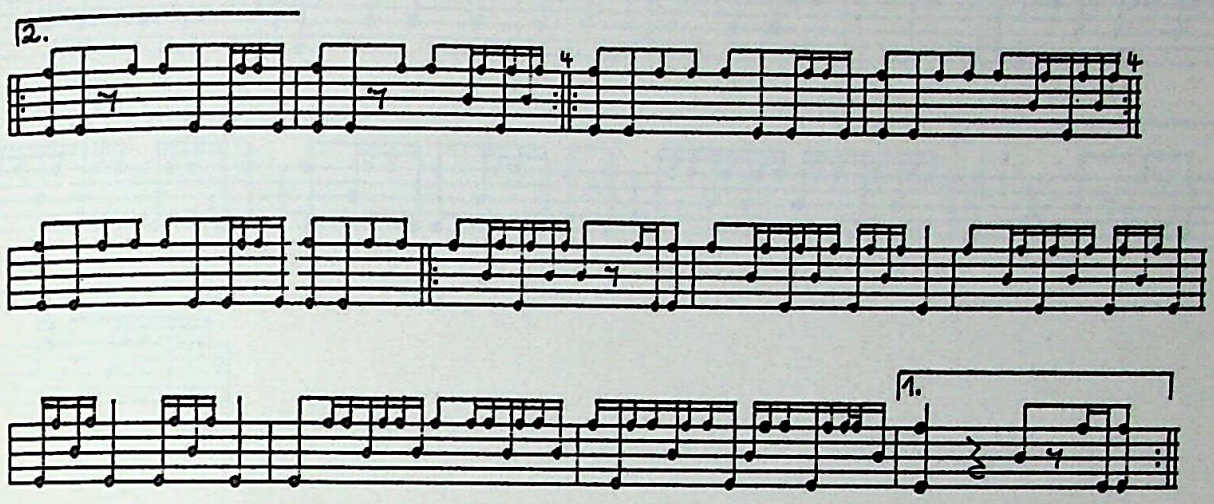

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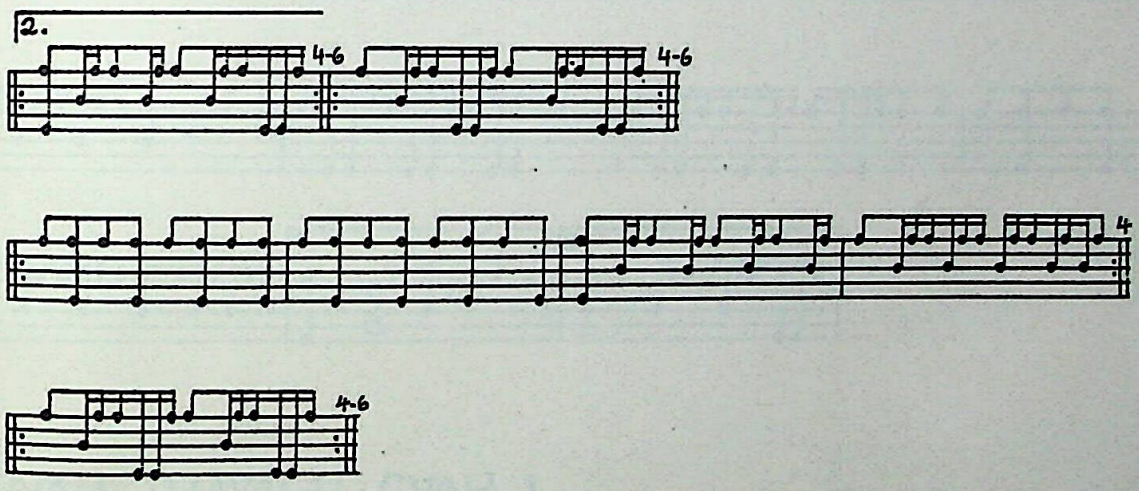

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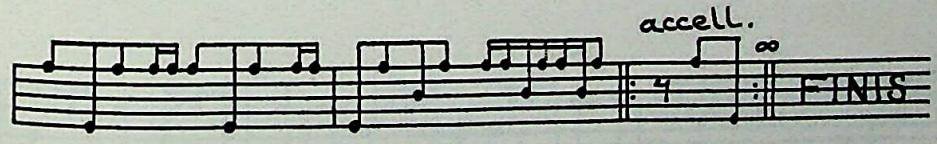

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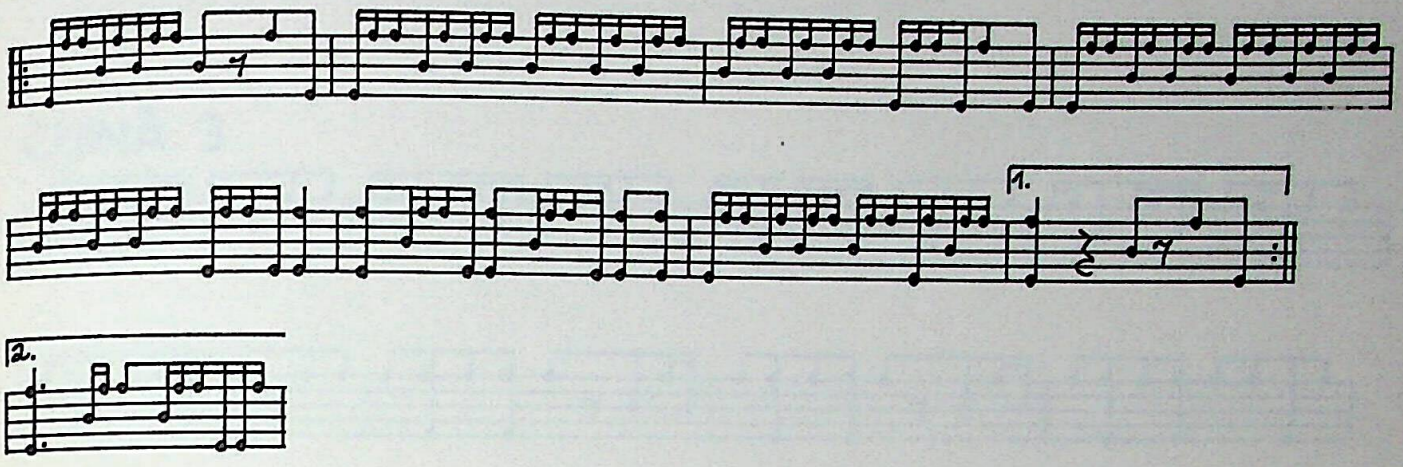
CHINĀ 1



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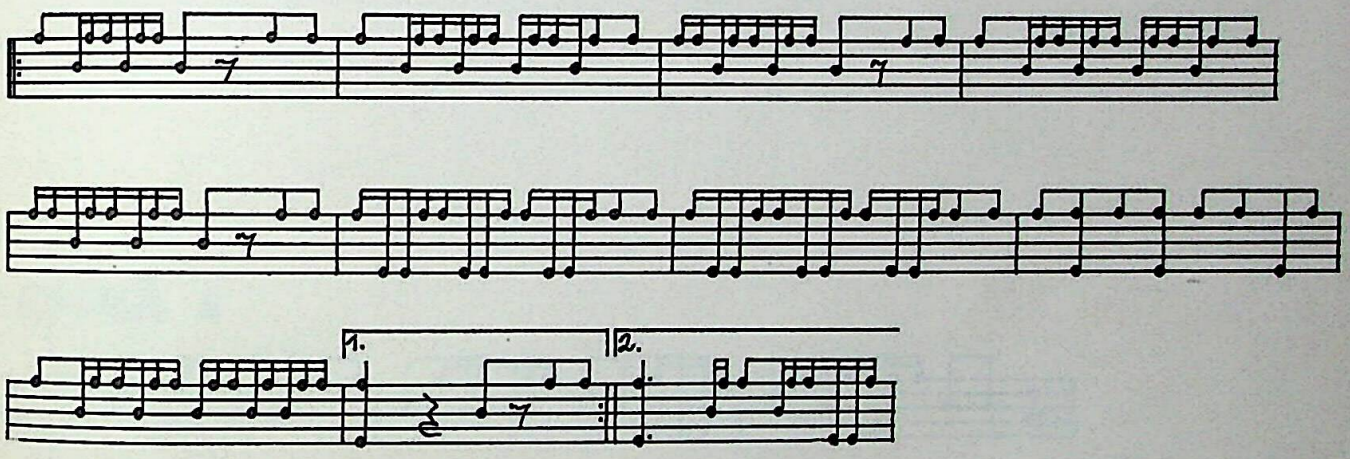
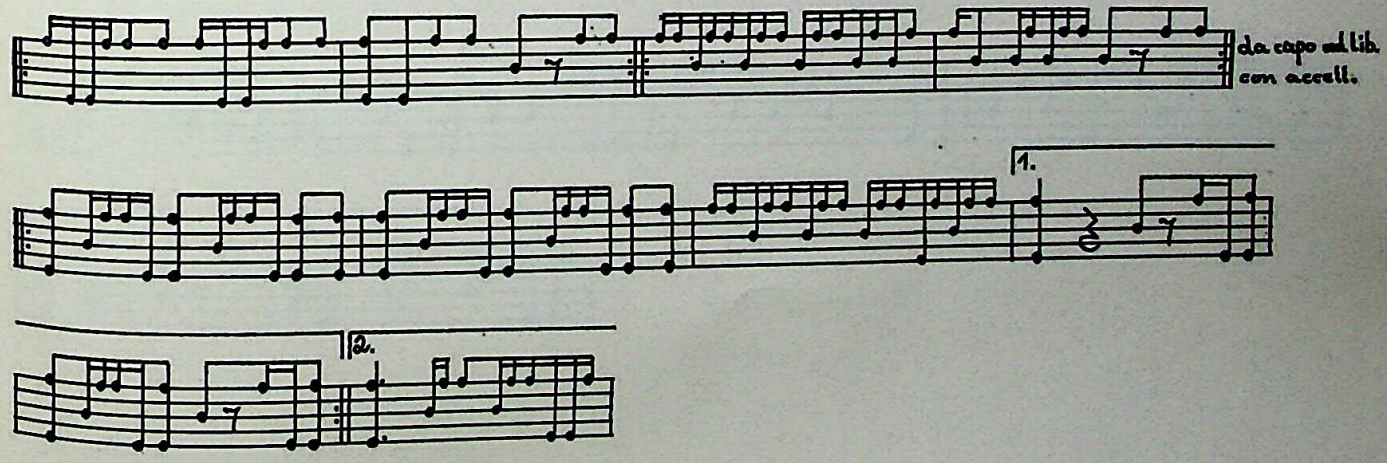


NHYĀḤ THĀYAGU CVAḤ 1



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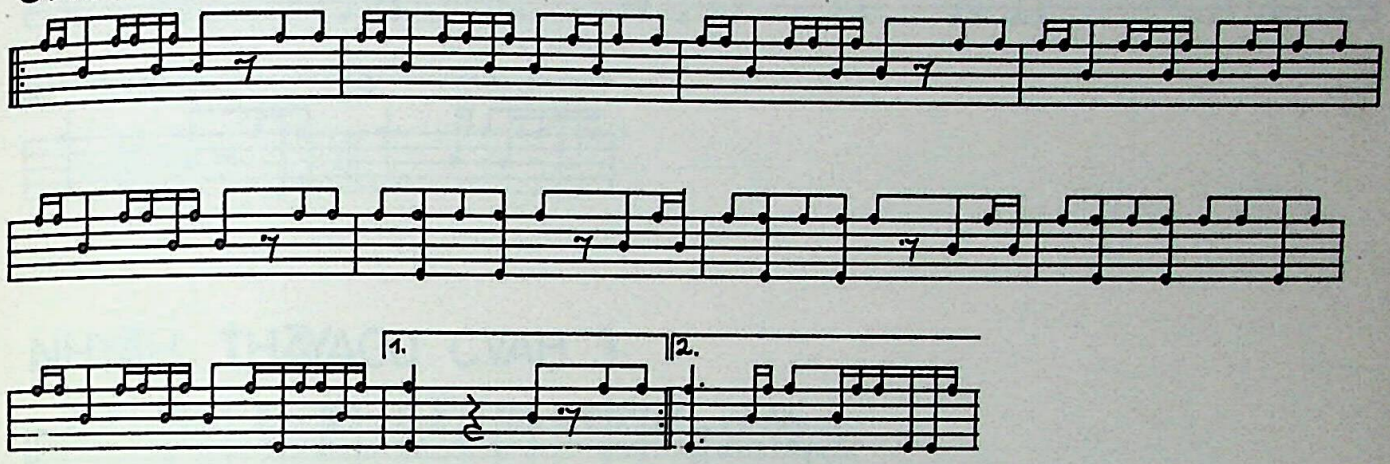
CHINĀ 3



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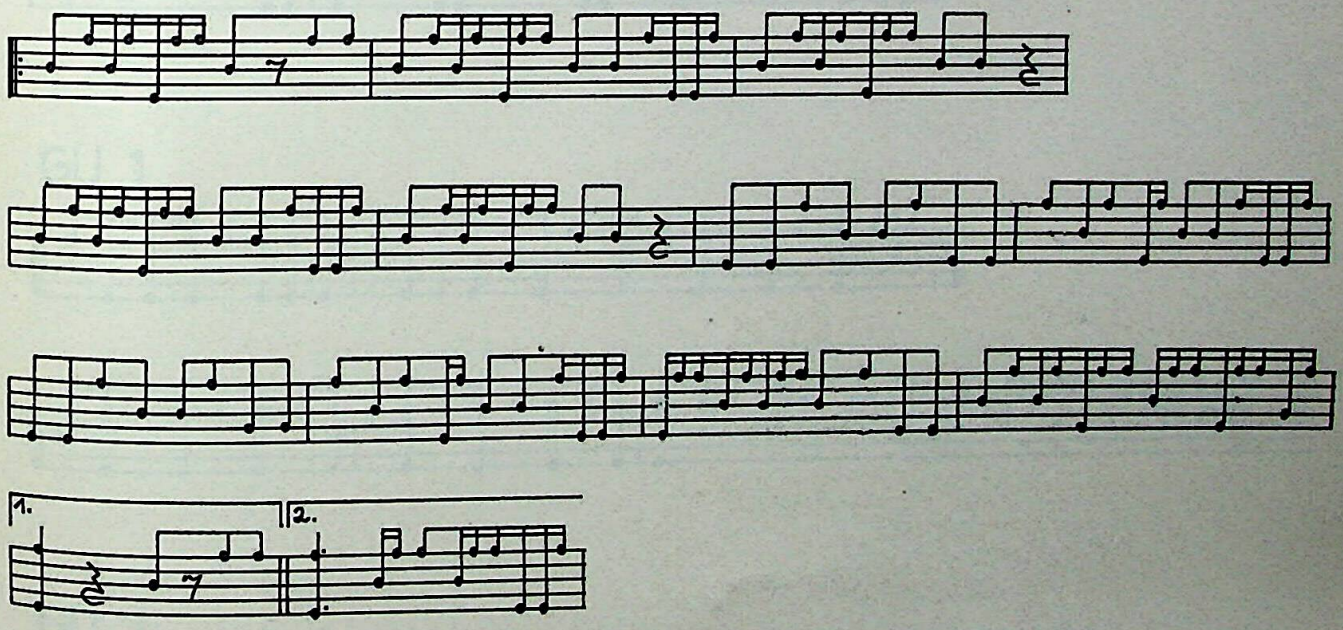

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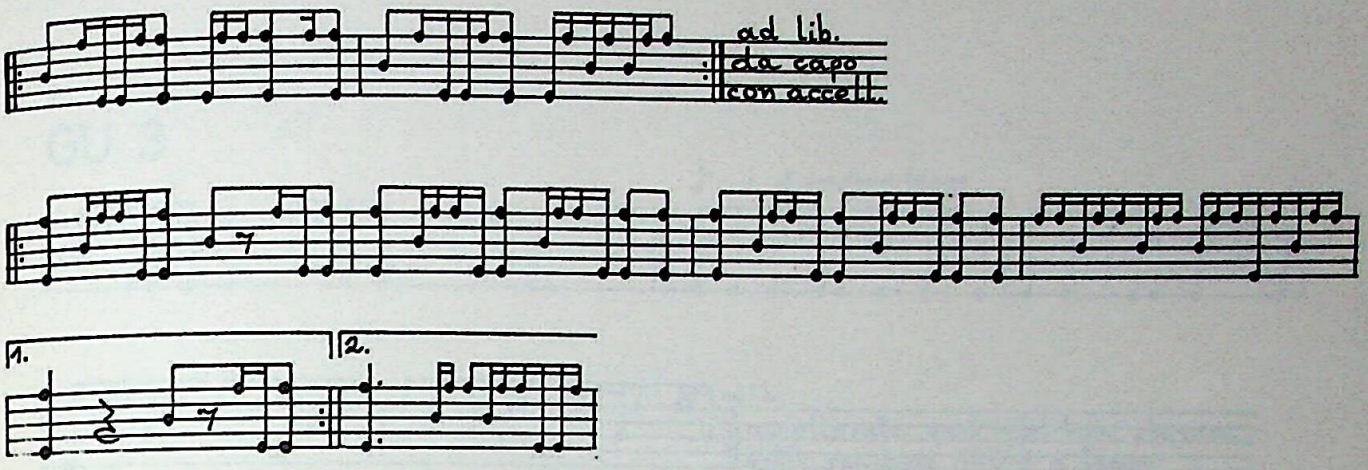

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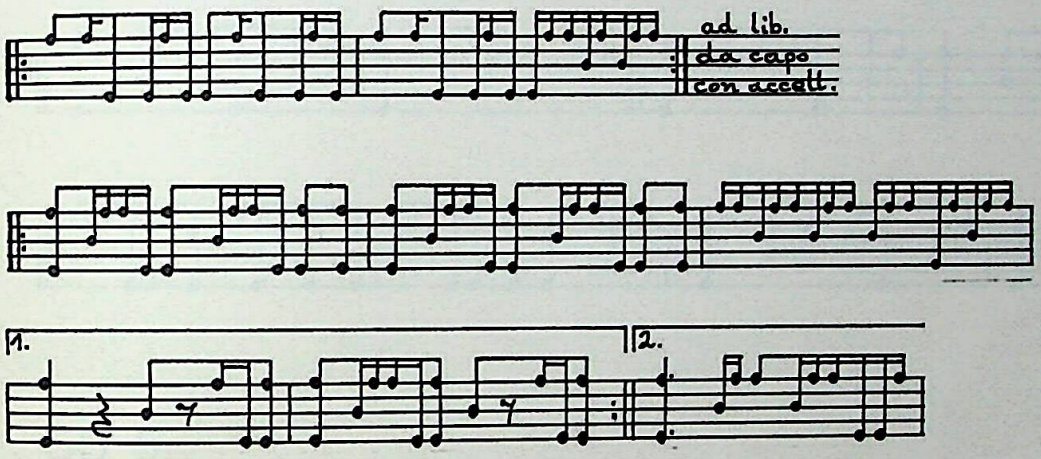

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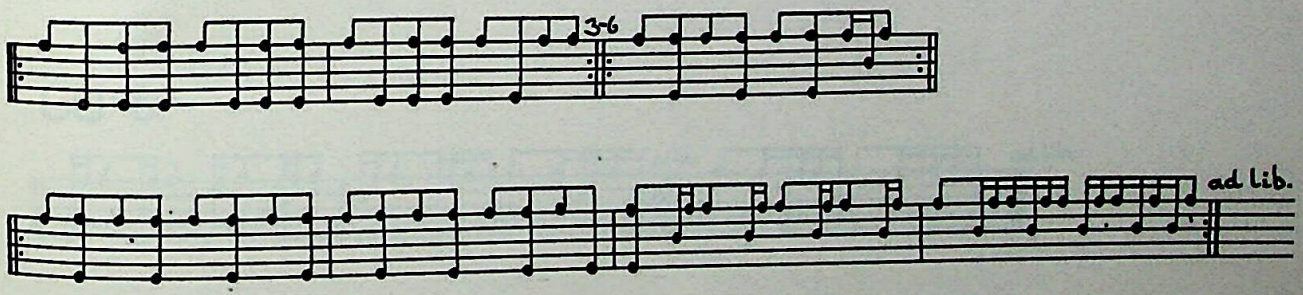

GU 2

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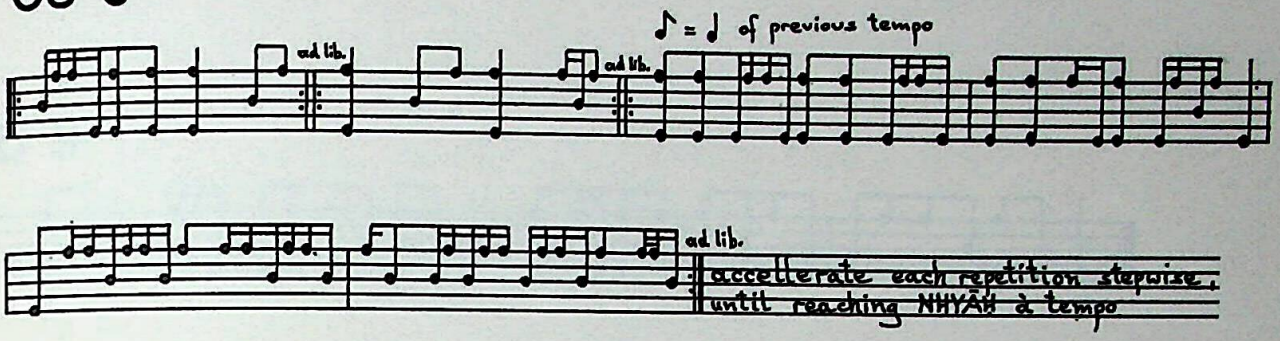
GU 3



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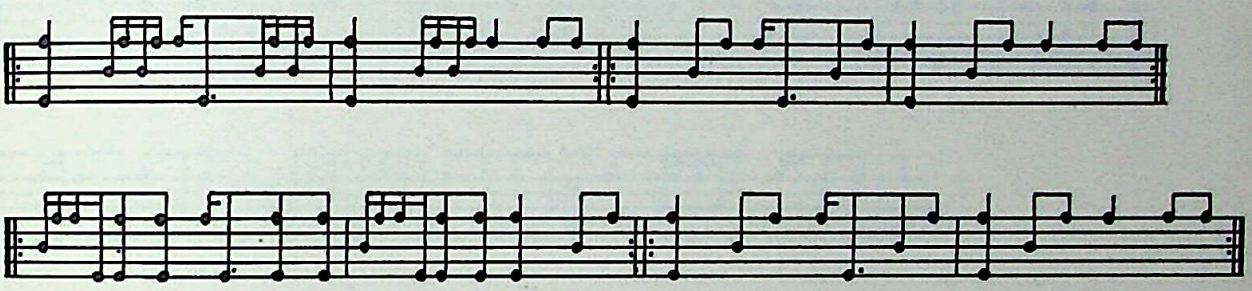

GU 5

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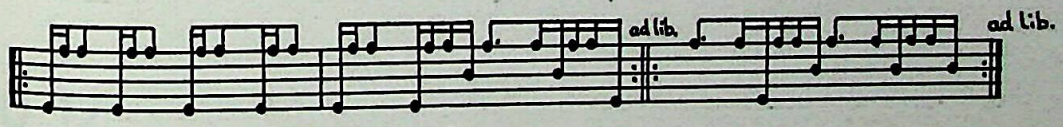

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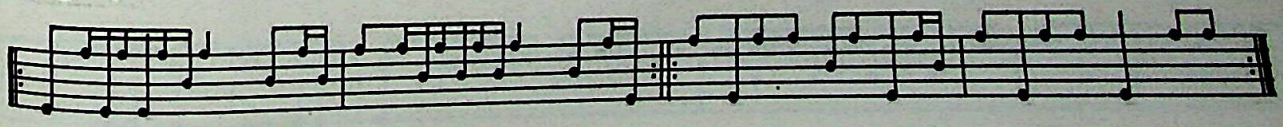

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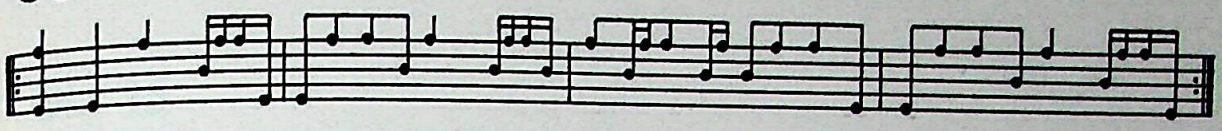
GU 8



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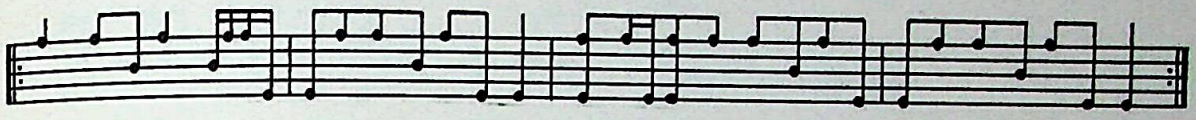

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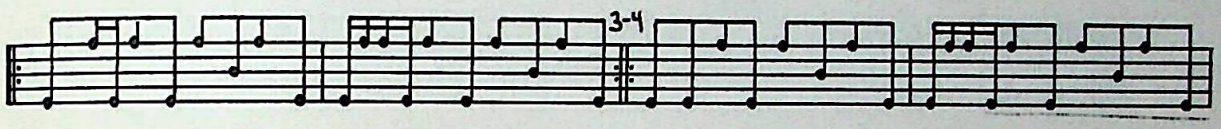

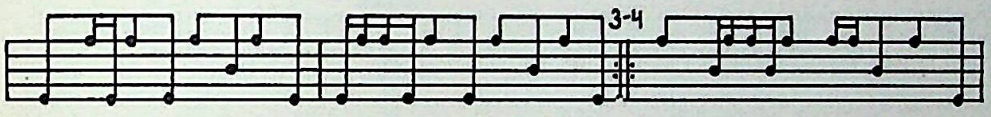

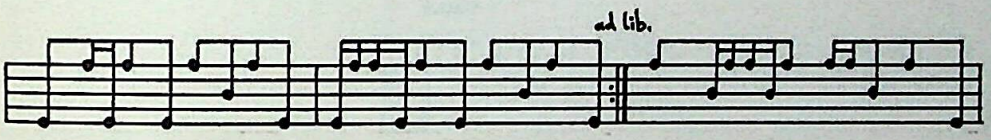

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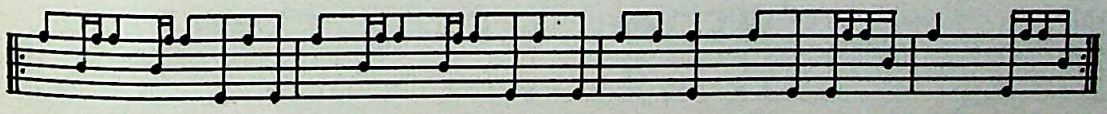

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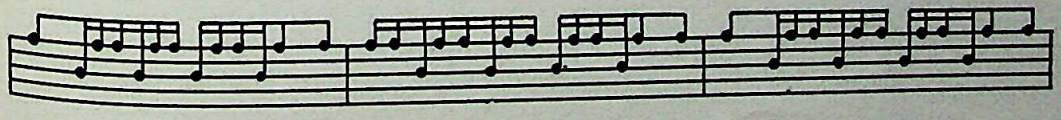

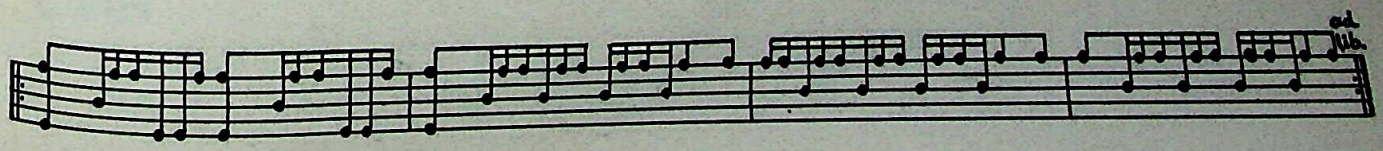

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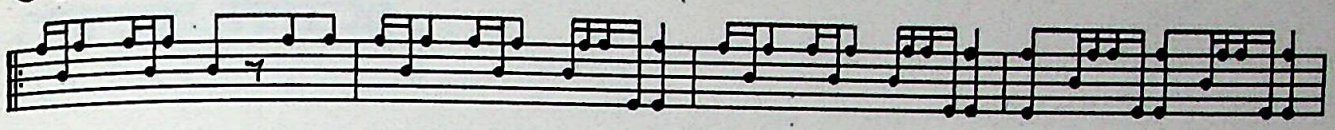
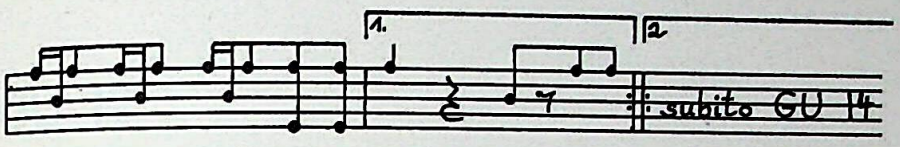
GU 13





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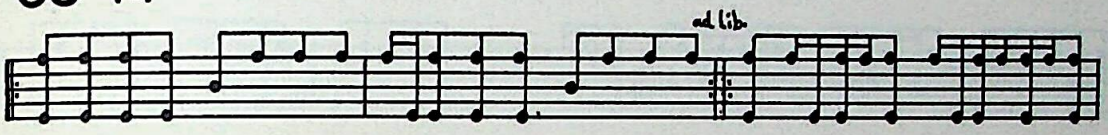

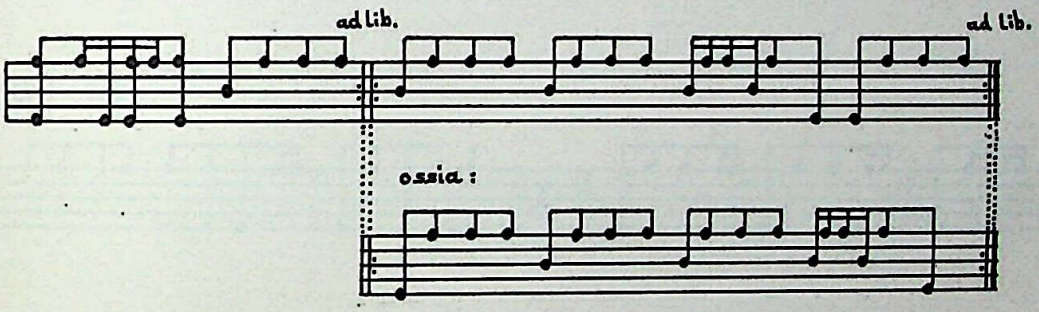

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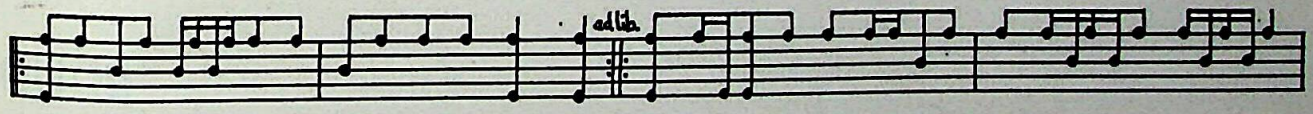
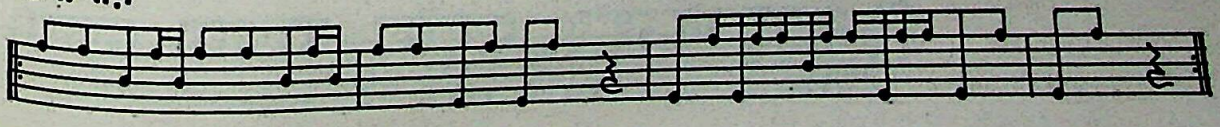


CVAḤ



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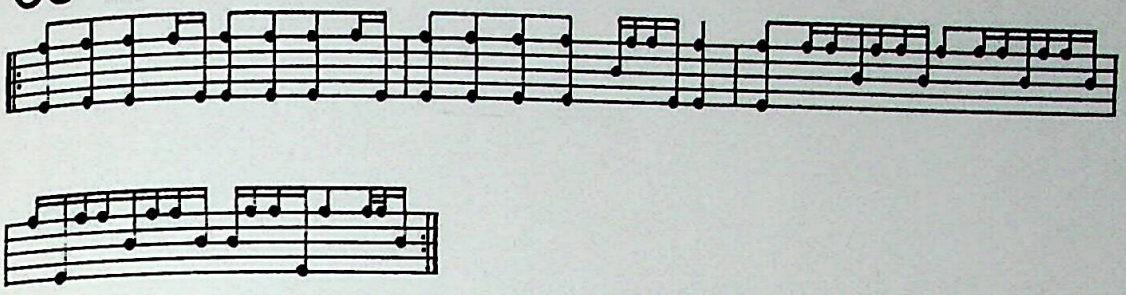
GU 16



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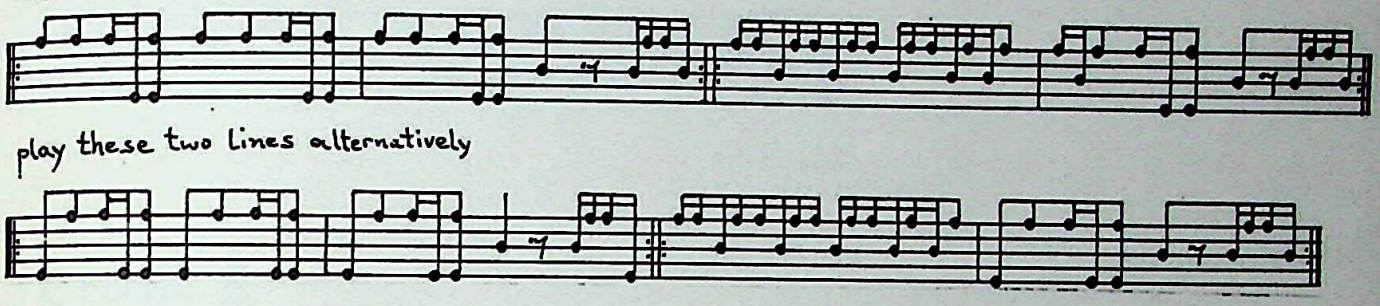

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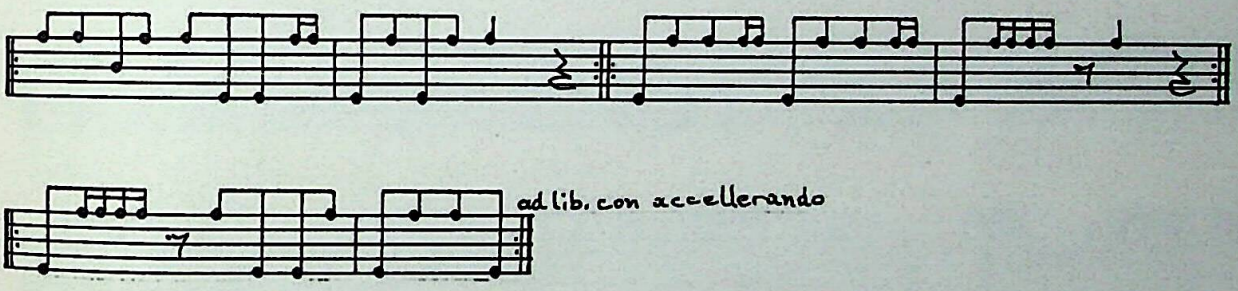

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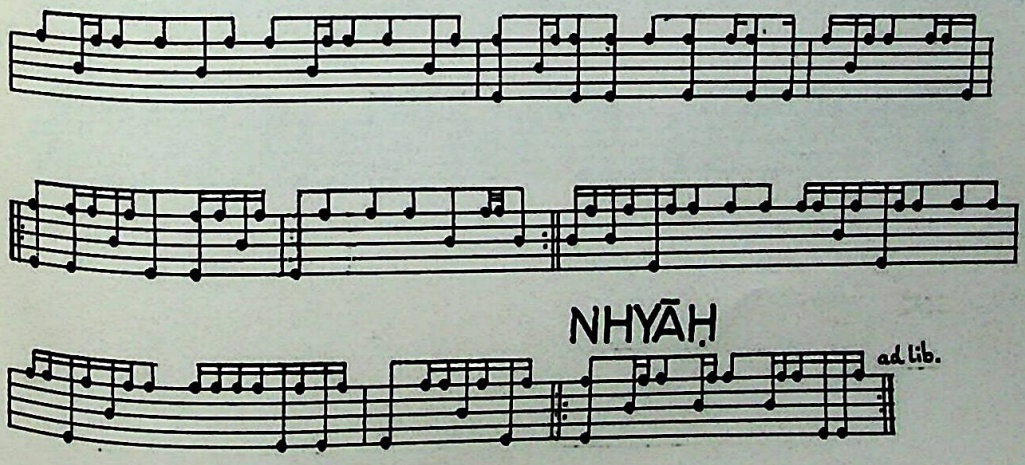

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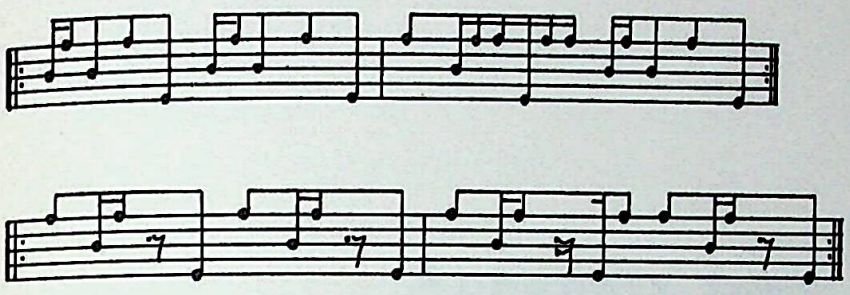
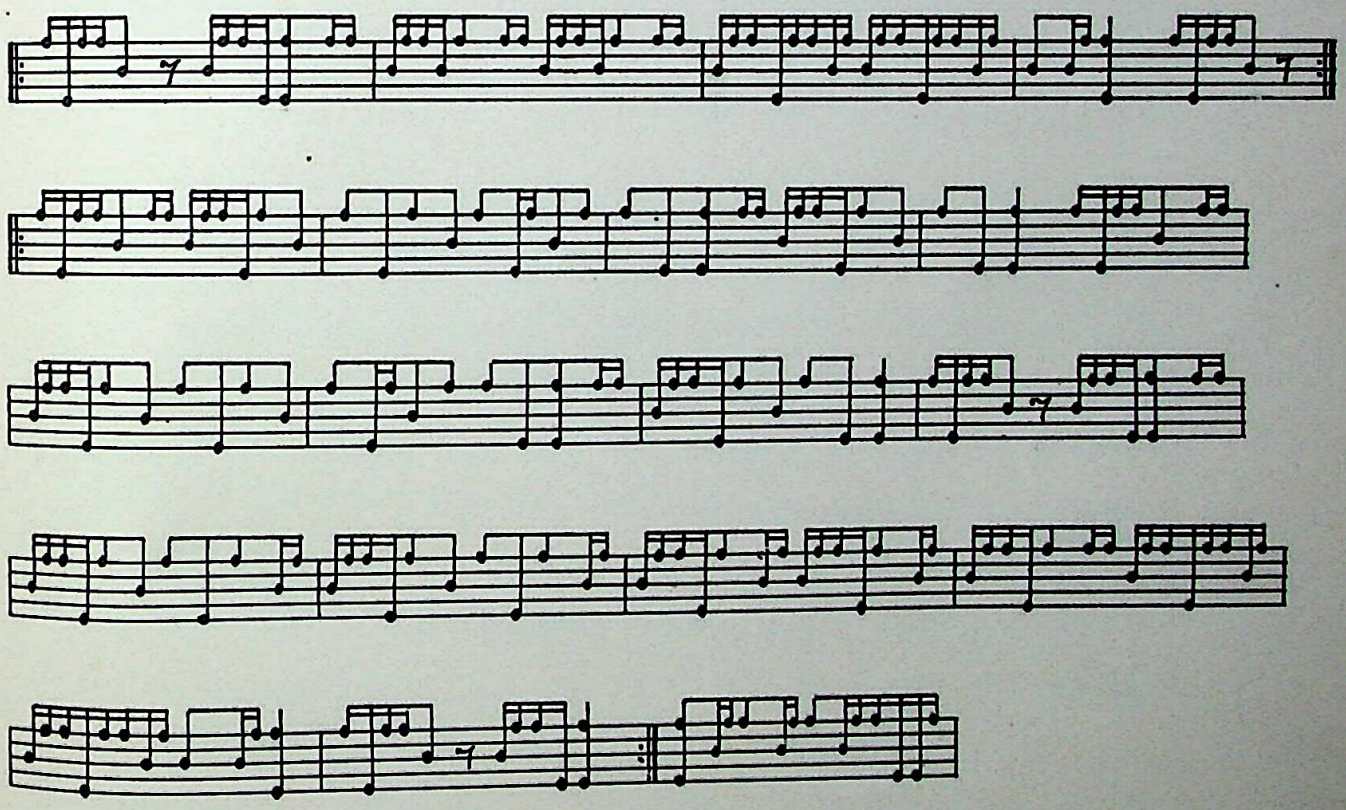
GU 20



CHINĀ 5



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Appendix four:

Newari Version

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ख्वपया धिमय् बाजं

च्वमि भाजु गेर्ट माथियास वेगनर
भाय्हिउमि भाजु इस्वरानन्द स्रेस्थाचार्य

हनेबहम्ह गुरू
भाजु गणेश वहादुर
सिजख्वाजुयात
ह्वहलपा

न्हेछुना

धिमय् बाजं नेवाः बुंज्यामितय् लय्ता न्ह्य ब्वइगु बाजं खः, धिमय्या घुं व भुह्याः सिह्याःया भ्याइँ सःत थ्वया मवय्कं गुगुं जात्रा नं पूवनी मखु । अप्वः थें निगः स्वंगः धिमय् भुह्याः-सिह्या लिसें थाय्गु याः । थुकिया थ्वःगु सलं मचा-ल्यासेचा-तयत भ्याल्यालं क्वस्वका बी - थथे यातय् च्वंम्ह दसराम मचामसीजुं धया दिइ । नीस्वखलः धिमय् खलः मध्यय् निखकं जक बाँसुरि दुथ्याका तःगुदु। मेय्गु खलकं ताइँनाइँ जक खेलेगु याः ।

थउँकन्हे (चैत्र २०४०) ख्वपदेसय् सह्रि व चय्गुम्ह (१८९) धिमय् थाइाप दु - उका सह्रि व स्वीह्रम्ह (१३१) ज्यापुत, भिंखुम्ह (१६) बुँज्यामित, भिंन्हेम्ह (१७) कुम्हात, भिंस्वम्ह (१३) आवात, न्हेम्ह (७) गाथात, स्वम्ह (३) द्विपात, ह्रम्ह (१) नउ, अले ह्रम्ह (१) कायस्थ। अप्वःथे खिंया ब्वलया पुलांगु कुचात ह्रगू हे कथं थाय्गु व धाय्गु याः । सेनाच्वनीगु इलय् सिसेमचातय् बां ज्वनाः नासद्यः, हइमाद्यः, गनय्द्यः व कुमारया थाय् पुजाः वनेमाः अले न्हिंयान्हिथं थःगु हेँय् नं नासद्यः व हइमाद्यः पुज्याय्माः । थुगु ताकय् थथे नं जुइयः व हु धाःसा सब्वूचाय् नासः-द्यः थ्हे बिज्याय्फु : - मतजः, नस्वाः व बाजंया यं (सः) लिस्सें थ्व धात्थें बांलाःगु हुकगु हुमां खः ।

सःचिं गथे ब्वनेगु

ख्वपदेसय्या पुलांगु धिमय् ब्वलत याहेंयाम्ह भाजु गणेश बहादुर सिजख्वापाखें मुनाः थन ब्वय् हयागु दु। सःचिं पंडित निखिल घोषजुं च्वया दीगु राग - तालके मूल तत्व

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और अभिनव स्वर लिपि पद्धति नांगु सफुती बिया तःगु सःचिं लिसे खःथे मखु थे भतीचा हीकाः थन ब्व्रय् हयागु दु। नेवाः खिंया ब्वलत थ्व सः चिनय् ब्वयूफु अले उकियात ब्वमिपिसं खिंया ब्वलतयूत तालय् ब्वने फु ।

धिमय् बाजनं पेथी थी थी सः पिज्वइ। जव ल्हातं नासःपाखे धिमयूपुचां थाइ देयूपा पाखें ल्हातं थाइ-भचा तिसःगु ता, ना, नं, तान, लि, ति, जि आदि सः अनं पिहां व्रइ देयूपा ल्हातं हइमा पाखें निकथं थायूगु याइ-दथुइ पाल्हाःदिकाः ख,खु, क आदि व्र बाजंया सिलिक्क न्याक्क दायाः धुं,घुं, कं आदि व पेंगूगु सः ता व्र घुं पाः लाक थानाः भीं बाय् धं सः पिकाइ ।

गुगुं गुगुं खिंया ब्वलतयूत उकिया पलेसा अर्थ ह्यायूफुगु घंच्चाया पुगु खँग्वः तयूगु नं याः। थन्याःगु अस्यःगु ब्व्रलत आपाः थे मेयूमेयूगु पुचः न्ह्योने रव्यालिन्हिलि व्र न्हाइपुकेत थायूगु याः। गबलें गबलें ध्याबू चयूदिथाय् बाय् च्वकाय् थेंके फु गुकिं धिमयूया निथ्रःया बिचय् थव्रं थव्रय् धिमां कयूका ल्वायूफु।

थ्व बाजंया ब्वलत क्वथाचाय् च्वेगु याना गुकिं ई व्र मात्रायात केना च्वनी। ह्गू ह्गू क्वथाचिंत माथंगु ध्वलं निब्व्र थला तःगु दु। यदि अन ह्गू मात्राया निंतिं ह्थु जक दायूगु बाय् थायूगु जूसा च्वेयागु क्वथाचाय् ब्बल च्वया तइ। ह्गू मात्रा दीमाःसा ० गुलि ह्गुलि तया तइ, बागू मात्रा दिनां गाःसा ० ध्व्रः ह्ध्व्रः दथुइ दुगु गुलि बिया तइ ।

उकिं

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निगू ब्राइकेत्तं { } उकी दुने ला:गु ब्बलत लिसाया थायूगु खँ कनी । लिउनेयागु ब्राइकेतया च्वसं बियात:गु ल्यास्वं ग्व:क: लिसाकया थायूगु धका: कनी । गबलें गबलें ल्या:या पलेसा बियात:गु येतले खंग्वलं थाइम्हस्या येतले लिसाय दु धइगु कनी।

गबलें हकुतिं पूवंक लिसायूगु मखु बरु हकूचा बाकू जक अले वनं थन तक धका: कनेत F च्वया तइ अले बलाचिं (——→) या ताहा:गु ध्वलं गनं निसें गनतक धका: ब्वमिपिन्त कनाबी । F थ्व चिंया अर्थ दीत मखु । बलाचिंया क्वनिसे उघरिमयू थानांतुं येंके मा: ।

द्य: ल्हायगु ब्वलयू ∿ { ∞ ता ⊖ ङी / ङी ता ⊖ } थ्व चिं हकूचा लिसायूत

ल्या:खँग्व:या पलेसा लिउनेयागु ब्राइकेतया च्वसं ∞ थन्या:गु चिं दिपा मदयूक थायूत खः । थुकिं व ब्राइकेतया दुनेया कुचा त:क्व: त:क्व: लिसायूगु र च्वयूकंतुं यंकेगु खँ कनी - सी मथ्यंतले ।

पेंगू पेंगू मात्रायू च्वंक्वयू ध्व: हध्व: हगू पउ क्वचायूक दइ । थ्व ब्वलया ब्वतितसे सिहूया:या पेंगू पेंगू मात्राया हधा: लिसायावं तुं च्वनी ।

ब्बलया स:चिं

द्य: ल्हायूगु

पिने लाक्षी थायूबलयू थजु आखालयू थायूबलयू थजु धिमयू हुइत नं द्य: ल्हायूमा: अले सिधयूकेत नं द्य: हे ल्हायूमा: द्य:ल्हायूगु ब्वलयात स्वथी कथं थायूफु।

(क) पूवंगु द्य: ल्हायूगु.
(ख) चिचाहा:गु द्य: ल्हायूगु क्वेयागु पेभूव:नं दुथ्याका:
(ग) सिधयूकेगु द्य: ल्हायूगु क्वेयागु निभूव: दुथ्याका:

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गबलें धिमय् थानाः लँय् न्ह्याः व़ने बलय द्यः (द्यःहैं. पींग, स्तुप,खुसि,नीगु सिमा आदि) पुलाव़नेत न्ह्यान्ह्यां हेतुं विवाहाःगु द्यः ल्हायगु थाइ -क्व़ेयागु भ्रूव़ः मथासे न्ह्याः थाना व़्हइ। तसकं तधम्हं द्यःयान्ह्योने दिनाः सिधयूकेगु द्यः ल्हायगु थाइ अले पूव़ंगु द्यः ल्यायगु थाइ ।

चःह व़ ह खँग्व़ः धिमय् पुचःया नायःनं पःलाक हुइत धाइ, अले पाःलाक थाइ। न्हापांया निभ्व़ः द्यः ल्हायगुलिइ भुह्यः-सिह्यः भीं या लिउलिउ थाइ लिपा थःगु हे माथं (तालं) थानां येंकी ।

मा

थ्व तसकं ताहाःगु व़ तसकं बांनं लाःगु धिमयया ब्वल खः। थ्व थानाकनेत झिन्यागू (१५) - नीगु (२०) मिनेट ईं क्वः। जात्राया इलय् मा थानाव़ं यंकाः सिधइथें च्वंकाः गु अथवा हिनाया ब्वलत नं स्वाके फु। थ्व ब्वल नासःद्यःया न्ह्यःने बाय् गुगुं पुजाया भ्रूव़लय् थाइ बाय् लँकथं लाइ बलय् कजीया हैंन्ह्यःने नं गबलें गबलें थायगु याः । धिमय् थाइपिं सकलें ज्यापुदाजुपिसं थ्व खँ बांलाक थू । गुगुं गुगुं धिमय् खलकं थुकिया हकू बाकू जक थायफु व़नं इमिसं गुगुं हगू 'गु' ब्व़ल थें लँय् न्ह्यान्ह्यां थाइ । सः चिनय् थीथी ब्व़लया द्यायात अंग्रेजिया तग्व़ःगु आखः बियातःगु दु ।

न्ह्याः

न्ह्याःधइगु लँय् न्ह्यान्ह्यां थाना व़नेगु गेसुलाःगु ब्व़ल खः। व़ तःक्व़ः तःक्व़ः लिसा लिसा कयाः थाइ अले बिचय् बाचय् गुगुं 'गु' ब्व़ल नं देथि तने फु अथें 'गु' स्वचाकी बलय् भुह्यःसिह्यः थाइपिं इतःमितः कनेफु अले लँ तना पलख व़ातां च्व़नेफु उथाय् न्ह्याः नं न्हापांयागु हे लँपुइ लाका बी।

हिना

थ्व स्वंगू ब्वलं 'मा' सिधइथे च्वंकाः बाय् लँय् न्ह्यानां तुं व़ने बलय् थायफु। उकिं थ्व स्वंगू ब्व़लत मेयगु स्वयाः नी. बाजंमित थ्व ब्वलया कुचात मद्धंक

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व ग्वलंतुक 'धं' तक क्वचाल कि इपिं लयतां लायलाय बुयाः हाली।

स्वंगूगु हिना चिना दीम्ह भाजु गणेश बहादुर सिजरत्वाःजु रवः। पेंगूगु हिना चिना दीम्ह भाजु थ्व सफूया च्वमिजु रवः। न्यागूगु हिना धाःसा भिन्हयूगूगु (१७) स्तताद्वि पाखे फ्रान्सया ज्यापुप्याखनं फायाःहया तःगु। लयूया बां (व रत्वाः) न्हापांगु तःहताः (महायुद्ध) या इलय फ्रान्सया लयचिउमि भाजु म्वः रिस रबेलजुपाखें 'रिगःद्वं' धायागु नामं पिब्वयू हःगु रवः अले उकियात नं रवःथें मखुथे न्हूधाः यानाः च्वमिं हगू देहा थें धिमयू थाइपिं रव्वपदेयूया थः पासापिन्त धिमयूया हपु न्हूगु ब्वल कथं देहाया दीगु रवः, थ्वः कुचा थाना कने अःपु मजू, तर वयूकःपिसं दुनुगलं निसें येयूकाः नाला कया दिल अले थ्वहे २०४१ या बिसिका जात्राया इलय न्हापां थाना नं केना दिल।

न्ह्याः थायूगु च्वः

स्वकू कुचात मध्ययू गुगुं हकुतिं हुइ फु अले थ्व हानं (गनं वनाः) दिउ वनी। न्हापा लिपा स्वयाः ब्वलया कुचात बुलुंनं हुइ अले मथानं च्वयूकंतुं थानां यंकी।

गु

थ्व तसकं बांलाःगु 'गु' ब्वलत लँयू न्हेज्यानांतुं वने बलयू 'न्ह्याः' या थासयू हिले कथं थाइ। उकी मध्ययू (No. ३,४,१० व १५) कुचात दुनेया रवँ (अर्थ) थूपिं मेयूपिन्त ध्याके थें थायूगु याः। उकिया अप्वः थे रवँग्वःतसें गनं मेयूथायू कुला च्वनी, धिमयू थाइपिं दाजुपिं अन्याःगु कुचात थानाः लयताइ-रवयूत ला धिमयू थानाच्वंपिसं 'आजु' गन अले धिमयूया ब्वलं हु धया च्वंग दु धकाः थुइके मफु।

भिंहगूगु (११) 'गु' धाः बाजनं फाया हःगु रवः भिंन्हयूगूगु (१७) गु माकः प्याखनं बाया वःगु रवः। भिंच्यागूगु (१८) व भिंगुगूगू (१९) 'गु' लालारिवं रवलःपाखें बाया वःगु-रवः। भिंच्यागूगु (१८) 'गु' सायाःया इलयू हेजक थायूगु याः। नीगूगु (२०) 'गु' थ्व सफूया च्वमि भाजुं चिना दीगु रवः।

च्वः

थ्व कुचा 'मा' (द्या D) पाखें बाया वःगु अले थुकियात 'गु' हनेगु याः।

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गुगुं गुगुं धिमय् खलकं ब्वलत मेयूमेयूगु उगुंथुगुं खिंतय् पाखेंनं नाला काः। गथेः-ताताली धांया पाखें (च्वर्ची धिमय् खलकं नं धिमय्खय् ताताली थायगु याः) धमाक धिमय्चा व नगरा पाखें (थन्याःगु ब्वलत नवबाजाय् नं थायगु याः)

भुह्यः-सिह्यः गथे थायगु तमज्याक

नितां भुह्यः त सिह्यः कँयूयागु तज्याय् यःगु बाजं खः। जात्राय् वने बलय् भुह्यः-सिह्यः तह्यागु कुतः जुइगु. धात्थेंयागु खँ हु धाःसा मनूतसें गथे खःकथं (भुह्यः-सिह्यः) हेलेगु धइगु खँ मसिउ-नेतालय् मायां व्रास्या व्रास्या याकेगु व तमं नेता च्याक्क दायगु धात्थें पाः। भुह्यः-सिह्यः थायगु खँय् न्हापायागु खँ नालाकाय् बह जू। अले व भुह्यःसिह्यः तमज्याक ताबयूत च्वनी अले उकीं सः नं बांलाक हे पिउवया च्वनी। गुगुं नं धिमय् खलकं हम्ह हम्ह थे सिसेमचातयूत सेना तय् हे माःगु हता भुह्यः-सिह्यः खयक व सयक थायगु नं खः

अप्वः थें भुह्यः सिह्यः हताजि कथं थाइ-व खः. हगू ताहाःगु मात्रा व निगू चिचाहाःगु मात्रा। भुह्यः थायगु पहः बहि च्वयक-व गथेःधाःसा निधाः सिह्यः चाःहिली बलय् भुह्यः हचाः तुली। गुगुं 'गु' ब्वल थाइ बलय् भुह्यः सिह्यः या थःगु पहःचा त्वः ताः धिमय्या मूगु थायगु पहःचा ज्वनी।

गुकथं मग्याःपहः हयगु

धिमय् बाजंनं नेनाच्वंपिन्त जुरूजारूं थना बिउ। उकिं न्ह्याइपु तायका बी र तपेंक प्यांखं हे हुइका बी। थथे उबलय् जक जुइफु गबलय् धिमय् थानाच्वपिं थःहे उकी दुबिना च्वंगु जुइ। भाजु गणेश बहादुर जुया धापू कथं थ्वँ (न्हूगु, म्हासु म्हासु धाःगु) धिमय् थाइपिन्त मदयूकं हे मगाः। थ्वकि म्ह याउँका बी, मन चचं धायका बी। हु याय् थ्व साहुति भुह्यः-सिह्यः थाइपिन्त बी फइ मखु गुमिसं (थ्वं कायकाः) च्वय् च्वय् धायाः खः कथं भुह्यः सिह्यः थायगुल्वःमंका व्हइ च्वे धाया थें। न्ह्यागु थजु झीगु बुल्हा (अनुभव) खपदेसय् न्हेज्यानां च्वंगु द हे दु-व अझ नं हुंथेंक न्ह्यानातुं वना च्वनी।

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च्वमियात कयाः

पश्चिम जर्मनयाम्ह बाजंथामि व़ बाजं खलया दुस्य थूम्ह डा. भाजु गेत मातियास बेगनरजु ख्वपया फुक्क फाक्क (हगुलिं) में बिलि बिलि जाःगु जीवन ब्वनेत तकेना च्वाना दीगु दु- धात्थेंला थाय्गु बाजं (खिं)यात कयाः। मेया धुकू मन्हंकेगु कतलय् अले मेय्मेय्पिं पिनेयापिं मनूतसें माली बलय् नेपाःगालय् दय्का तय्त, व़य्कलं हगू ग्वसाः ग्वया च्वना दीगु दु-दक्वदाक्व खिंया ब्वलत धिमय्यागु थें सःचिनय् तयाः पिकाय्गु। व़य्कलं मनं तुना दीगु दु-व़य्कःया थ्व कुतलं मेया अपुतालिया गेसु(नेपाःमिं) थथुइमा अले व़ म्वाका तय्त माःगु पलाः ह्री थसय्मा।

सुभाय्

न्हापां तबला थाय्गु पहः क्वातुक व़ क्वतासे सेना बिया दीम्ह बम्बय्याम्ह पंडित निखिल घोषजुयात, गुकिंयानाः चिचाहाःगु इलय् हे नेवाः खिंत थाय व़ थुइके फत, अनंलि जिमि रव्वप याहेंयाम्ह गुरू भाजु गणेश बहादुर सिजरव्वा व व़य्कःया थः सिसेमचातयके दुगु माया- मतिना व कुमचासे सेने कने याइगु पहः यात, अले रव्वप याहेंयाम्ह नव बाजाया गुरू भाजु हरि गोविन्द रंजितकारजुयात अले खिं सेना च्वनीगु इलय् भाय् हिलेगुज्यां निसें फुक्क धिमय् खंलःतय्के न्हेसः लिसः यानाः तःखें तःखें ग्वाहालियाना दीम्ह भाजु गणेश मान बासुकलाजु यात, अले तसकं दुःख सियाः ब्वलतय्त देवनागरि आखःग्वलय् ल्हेय्गु ज्या याना बिया दीम्ह भाजु नूतन शर्माजुयात अलेंलिं पंडित इस्वरानन्द स्रेस्थाचार्यजुयात थ्व च्वसुयात नेपाःगाःया कुंकुलामय् च्वंपिं नेवाःतसें थुइ कथं भाय् हीका दीगुली गुगु खँ जिमि गुरूपिंत पूवंक नेंका स्वयाः धाय् फत।

जर्मन रिसर्च काउनसिलया गेसुगेंगु ग्वाहालि मदुगु जूसा नेपालय् व़याः थ्व ब्वनेज्या व़ मालेज्या थुकथं न्हेब्वय् फइगु खइ मखु जुइ।

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घः ल्हायगु

"चः हः"

ता	०	झिं	ता	०	ता	०	झिं	ता	०	ता	०	ता	०	ता	०	झिं							
झिं	ता				झिं	ता				झिं				झिं	ता								

"ह"

झैं	झैं	०	झैं	०	झैं	०	खु	ता	झैं	०	झैं	०	ता	०	०	०	ता	०	झिं				
							ता	कु									झिं	ता					

ता	ता	खु	ता	खु	ता	ता	घुं	घुं	नां	खु	ता	ता	०	खु	ता								
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घुं	नां	खु	ता	घुं	घुं	ना	घुं	ता	०	झिं	०	ता	०	०	०								
		ता	कु					झिं	ता														

खु	ता	ता	०	खु	ता	ता	०	खु	ता	ता	घुं	धं	घु	नां	०								
ता	कु			ता	कु			ता	कु														

धां	घु	ना	घु	ता	खु	ना	ता	घुं	०	ता	ता												
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ता	म	घे	घे	घे	ना	ता	ता	घे	ना	ता	ता												
जि	ता	ना	ना	ना	क			ना	क														

घें	घे	ना	घें	ता	म	घें	०	ता	०	०	०												
				जि	ता																		

चिचाहाःगु
घः ल्हायगु

घुं	ता	ता	घुं	घुं	ता	ता	०	ता	खु	ना	ता	खु	ता	ता	घुं								
								ता	ता	कु		ता	कु										

घुं	ता	ता	घुं	घुं	ता	ता	०	ता	खु	ना	ता	खु	ता	ता	ता								
								ता	ता	कु	ता	ता	कु										

सिधयकेगु
घः ल्हायगु

ता	घु	नां	त	दि	घुं	नां	त	घुं	नां	ख	ता	ता	खु	ना	ता								
			लि				लि					ता	ता	ख									

०	ता	०	झिं																				
	झिं	ता																					

g.m. sagar - never dreaming

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मा

A

ता	ता	धं	ता	धं	०	ता	ता	खु	ता	धं	ता	धं	०	ता	ता	६-६							
सु			कुं					ता	कुं		कुं												

घुं	ता	घु	ना	ता	ता	खु	ता	६-६															
		ना	खं			ता	क																

घु	नं	खं	खं	खं	०	ता	धं																
ना		ता	ता			खं																	

घु	नं	खं	खं	खं	नं	खं	खं	घु	घुं	नं	तं												
ना		ता	ता	दि		ता	ता	नं															

घु	नं	खं	खं	खं	०	घु	खं	F															
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धं	०	०	०	खं	०	ता	धं																
						खं																	

हानं छकः F तक

B

धीं	द्र	धीं	द्र	खु	ता	ता	घुं	नं	त	खु	तं	घु	नं	खु	ता	ता	घुं	धं	०				
	क		क	ता	कु				लि					ता	कु								

खु	ता	ता	घुं	नं	त	खु	तं	घु	नं	खु	ता	ता	घुं	धं	०	५-६							
ता	कु				लि					ता	कु												

घु	ना	धं	०	खं	०	ता	धं																
ना	खं					क																	

घु	ना	तं	द्र	तं	द्र	ता	घुं	घु	ना	ता	घुं												
ना	क		क		क			ना	क														

घु	खं	खं	खं	खं	ता	दि	खं	F															
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धं	०	०	०	खं	०	ता	धं																
						क																	

हानं छकः F तक

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C

धं	चा	ता	घुं	ता	ता	घुं	ज	धं	चा	ता	खु	ना	खु	घुं	०					
							क			ता	ता	ना	ता							

घु	धं	खु	ता	घु	धं	खु	ता	घु	धं	खु	ता	ना	खु	ख	ज	३-४				
नि		ति	क	नि		ति	क	नि		ति	क	ता	ता		क					

ता	धं	ना	धं	नं	०	ख	ज													
							क													

ता	धं	ना	धं	ना	धं	न्हा	खु	ता	दि	खु	ता	ता	धं	ख	ज					
						न्हा	ता	घुं	ता	ति	क	ग			क					

ता	धं	ना	धं	ना	धं	न्हा	खु	ता	दि	खु	ता	ता	तां	ता	तां					
						न्हा	ता	घुं	ता	ति	क	खु		खु						

ख	दि	ख	ख	दि	दि	ख	ख	ता	तां	ता	तां	ता	तां	घु	ख	F				
	ता	ता	ता		ता	ता	ता	खु		खु		खु		ना	ति					

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हानं छक: F तक

D

धं	तु	०	धं	धं	ता	खु	ता	छु	तु	०	धं	धं	ता	खु	ता	४				
	धं	तु			ता	ता	कु	नि	धं	तु			ता	ता	ख					

घुं	दि	खु	ता	नं	दि	खु	ता	घुं	दि	खु	ता	नं	०	ख	ज					
	ता	ति	क		ता	ति	क		ता	ति	क				क					

घुं	दि	खु	ता	नं	दि	खु	ता	नं	दि	खु	ता	ता	घु	ना	धं					
	ता	ति	क		ता	ति	क		ता	ति	क	ता	ना	क						

घुं	दि	खु	ता	नं	दि	खु	ता	नं	दि	खु	ता	ता	घु	नं	०					
	ता	ति	क		ता	ति	क		ता	ति	क	ता	न							

ता	घुं	ना	धं	घु	ना	धं	ख	ना	धं	ना	खु	ख	ज	घुं	घुं					
ता	ना	क		ना	क		ति	ख		ता	ता		क	नाय						

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								५-६												
तं	तं	ख	ज	तं	तं	खु	ता	तं	तं	ख	ज									
			क			ता	कु				क									
तं	तं	घुं	नं	घुं	नं	ख	ता													
घुं	ना	न्हा	खु	ता	न्हा	घुं	नां	घुं	नां	ख	ता	तं	तं	ख	ज	तं	तं	ख	ज	३-४
	घुं	न्हा	ता	घुं	न्हा										क				क	
तं	तं	घुं	नं	घुं	नं	ख	ता													
घुं	ना	न्हा	खु	ता	न्हा	घुं	नं	घुं	नं	ख	ता									
	घुं	न्हा	ता	घुं	न्हा															
घुं	ना	न्हा	खु	घुं	ना	न्हा	खु	घुं	ना	न्हा	खु	ता	०	ता	ता					
	घुं	न्हा	ता	ना	घुं	न्हा	ता		घुं	न्हा	ता									
ता	न्हा	खु	ता	न्हा	खु	ता	ता	ता	न्हा	खु	ता	ता	०	ता	ता	३				
घुं	न्हा	ता	घुं	न्हा	ता			घुं	न्हा	ता	कु									
खु	खु	ता	धं	ख	०	ता	धं													
ति	ति	क				क														
				३																
खु	खु	ता	धं	खु	खु	ता	०	खु	खु	खु	खु	खु	ता	दि	ख	F				
ति	ति	क		ति	ति			ति	ति	ति	ति	ति	क	धं	ति					
धं	०	०	०	ख	०	ता	धं													
						क														

हानं छक: F तक

																				३-४
E	ता	खु	ता	ग	ना	ग	ना	ग	धं	ग	ना	त	ख	ख	ता	ता				
		ता	क	ना	क	ना	क	ना		ना	क	त्रि								
																				३-४
धं	गु	ना	तं	ख	ख	ता	घुं	धं	गु	ना	त	ख	ख	ता	घुं					
		ना	ख							ना	क	त्रि								

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तं	ता	धं	धं	नं	०	ख	ज														
	क						क														
तं	ता	धं	धं	तं	ता	धं	धं	तं	ता	धं	धं	घु	घु	घु	नं						
	क				क				क			ना	ना	नि							
तं	ता	धं	धं	घु	घु	घु	नं														
	क			ना	ना	नि															
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ना	ना	नि																			
घुं	नि	खु	ता	नं	नि	खु	ता	ता	नि	खु	ता	खु	ता	दि	खु	F					
	ता	ति	क		ता	ति	क	घु	ता	ति	क	ति	क	धं	ति						
धं	०	०	०	ख	०	ता	धं														
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हानं छक: F तक

F घुं	नं	घुं	नं	ताय्	घुं	नं	त	खु	ता	ताय्	घुं	धं	०	धं	धं						
							लि	ता	कु												
घुं	नं	घुं	नं	ताय्	घुं	नं	त	खु	ता	ताय्	घुं	धं	०								
							लि	ता	कु												
धं	खु	ता	धं	ख	०	ता	धं	धं	खु	ता	धं	खु	ता	धं	धं						
	ता	कु				क			ता	क		ता	क								
ता	ग	ना	ग	ना	ग	ता	ता	ता	धं	न्हा	खु	दि	धं	न्हा	खु						
क	ना	क	ना	क	ना					न्हा	ता			न्हा	ता						
ता	धं	ना	धं	न्हा	खु	धं	०	धं	तु	०	धं	खु	ता	दि	ख	F					
				न्हा	ता				धं	तु		ति	क	धं	ति						
धं	०	०	०	ख	०	ता	धं														
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भचा च्वय्क

G

धं	०	घुं	ना	ख	ता	घुं	०	घुं	ना	ख	ता	घुं	०	ज	क					

ता	क	घुं	ना	ख	ता	घुं	०	ना	ता	खु	ता	ख	०	ज	क					

धाय्	नाय्	खु	तं	ख	०	ता	धं													
						क														

धाय्	नाय्	खु	तं	धं	नं	ता	धं	नं	धं	ना	खु	धं	नं	०	०					
						क				ता	ता									

धं	न्हा	खु	ता	ता	०															
	न्हा	ता	क																	

खु	तं	खु	तं	खु	तं	घुं	ख	धं	०	०	०	ख	०	ता	धं					
						ना	ति							क						

हान छक:

H

घु	घु	घु	नं	ख	०	ता	धं	घु	घु	घु	नं	ना	खु	खु	ता					
ना	ना	नि				क		ना	ना	नि		ता	ता	ति	क					

ता	०	धं	०	ना	०	धं	०	ता	०	०	धं	घुं	ता	ता	घुं					
									धं											

न्हापाया सिकं बह्रि च्वय्क, अले च्वोय्कंतुं यंकेगु

घुं	ता	ता	ता	खु	ता	ता	ता	खु	ता	ता	ता	खु	ता	ताय्	घुं					
												ता	कु							

न्हापाया च्वय्क

D

घुं	दि	खु	ता	नं	दि	खु	ता	घुं	दि	खु	ता	नं	०	ख	ज					
	ता	ति	क		ता	ति	क		ता	ति	क				क					

D धेंथन क्वे तक थाना दिसँ

खु	खु	ता	धं	खु	खु	ता	०	खु	खु	खु	खु	खु	ता	दि	ख	F				
ति	ति	क		ति	ति			ति	ति	ति	ति	ति	क	धं	ति					

धं	०	०	०	ख	०	ता	धं													
						क														

हानं छक: F तक

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I

ता	०	नि	धं	ता	०	ता	ता	ता	०	नि	धं	ता	०	ता	ता					
धें	धिं	क						धें	धिं	क										
धुं	धुं	ना	धं	ता	०	ता	ता	धुं	ना	ना	धं	ता	०	ता	ता					
		क						ना	क	क										

२-४

न्हापाया च्वयक

धं	त	धं	त	ता	त	ता	त	धं	त	धं	त	खु	खु	ता	ता					
	लि		लि	क	लि	क	लि		लि		लि	ति	ति							
ता	०	नि	धं	ता	०	नि	धं	ता	०	नि	धं	खु	खु	ता	ता					
धें	धिं	क		धें	धिं	क		धें	धिं	क		ति	ति							

C

ता	धं	ना	धं	नं	०	ख	ज													
							क													
ता	धं	ना	धं	ना	धं	न्हा	खु	ता	दि	खु	ता	ता	धं	ख	ज					
						न्हा	ता	धुं	ता	ति	क	क			क					
ता	धं	ना	धं	ना	धं	न्हा	खु	ता	दि	खु	ता	ता	तां	ता	तां					
						न्हा	ता	धुं	ता	ति	क	खु		खु						
ख	दि	ख	ख	दि	दि	ख	ख	ता	तां	ता	तां	ता	तां	घु	ख	F				
	ता	ता	ता		ता	ता	ता	कु		खु		खु		ना	ति					
धं	०	०	०	ख	ज															
					क															

हानं छक: F तक

J

धं	धुं	०	ता	ता	कं	घु	ना	धं	धुं	०	ता	ता	खु	घु	खु					
						ना	क						ता	न	ता					
धं	धुं	ता	ता	ता	कं	घु	ना	धं	धुं	ता	ता	ता	खु	घु	खु					
						ना	क						ता	ना	ता					
धं	धुं	ता	ता	ता	कं	घु	ना	धं	धुं	ता	ता									
						ना	क													

४-५

२-३

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ता	खु	घु	खु	ख	०	ता	धं													
	ता	ना	ता			क														

ता	खु	घु	खु	घु	खु	घुं	०													
	ता	ना	ता	ना	ता															

घु	खु	घुं	०																	
ना	ता																			

घुं	नि	खु	ता	नं	नि	खु	ता	ता	नि	खु	ता	खु	ता	तं	द्र	F				
	ता	ति	क		ता	ति	क	घुं	ता	ति	क	ति	क		ख					

धं	०	०	०	ख	०	ता	धं													
						क														

हानं छक: F तक

यतले

न्या: धं खु ताय् खु ताय् खु ता घुं
ता ता ता कु ना

यतले

ताय् खु ता घुं रे खु ता घुं
ता कु ना ता कु ना

ता	धं	ना	धं	ना	धं	ना	धं	ता	धं	ना	धं	ना	धं	ताय्	घुं					

यतले

धं	खु	ताय्	खु	ताय्	खु	ताय्	खु	ताय्	खु	ना	ता	खु	ता	ता	ता					
	ता		ता		ता		ता		ता	खु	ता	ता	खु	खु						

यतले

ताय् खु ता घुं रे खु ता घुं
ता कु ना ता कु ना

सिधय्केगु
घ : ल्हाय्गु

ता	घुं	नं	त	दि	घुं	नं	त	घुं	नं	ख	ता	ता	खु	ना	ता					
			लि				लि					ता	ता	ख						

०	ता	०	झिं																	
	झिं	ता																		

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छिना : १

घुं	ना	ना	ता	ख	०	ताय्	घुं														
ना	क	ख	ता																		
घुं	ना	ना	ता	खु	ता	ना	ता	घुं	ना	ताय्	घुं										
ना	ख	ख	ता	ता	ख	ख	ता	ना	ख												
घुं	ना	ना	ता	खु	ता	ना	ता	घुं	ना	धं	०										
ना	ख	ख	ता	ता	ख	ख	ता	ना	ख												
धं	खु	ता	धं	खु	ता	धं	धं	घुं	ना	ना	ता	खु	ता	ना	ता	F					
	ता	ख		ता	ख			ना	ख	ख	ता	ता	ख	ख	ता	F					
धं	०	०	०	ख	०	ताय्	घुं														

हानं छक: F तक

छिना : २

ताय्	ख	ना	ता	ख	०	ता	ता														
	ता	ख	ता																		
ताय्	ख	ना	ता	खु	ता	ता	ता	ता	ख	ना	ता	ख	०	ता	ता						
	ता	ख	ता	ता	ख			ता	ता	ख	ता										
ता	घुं	ना	घुं	ना	घुं	ता	ता														
क	ना	कु	ना	कु	ना																
ता	धं	ना	धं	ता	ता	घुं	ना	ताय्	खु	ना	ता	खु	ता	ता	ता	F					
									ता	ख	ता	ता	ख	ख	ता	F					
धं	०	०	०	ख	०	ता	ता														

हानं छक: F तक

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छिना : ३

ता	ख	ता	ख	ख	०	ता	ता														
ता		ता	ता																		

ता	ख	ता	ख	ख	ता	ता	ता	ता	ख	ता	ख	ख	०	ता	ता						
ता		ता	ता		ख			ता		ता	ता										

ता	धं	ना	धं	नं	०	ख	ज														
							क														

ता	धं	ना	धं	ता	ता	घुं	ना	ता	ख	ता	ख	ख	ता	ना	खु	F					
								ता		ता	ता		घुं	ना	ता						

धं	०	०	०	ख	०	ता	ता														

हानं छक: F तक

छिना : ४

ख	ता	ता	ना	ख	०	ता	ता														
	क	घु	ना																		

ख	ता	ता	ना	ख	ख	ता	घु	ख	ता	ता	ना	ख	ख	०	०						
	ख	घु	ना			गु	ना		ख	घु	ना										

घुं	घुं	ना	ख	ख	ता	घुं	घुं	ना	ख	ता	घु	ख	ख	ता	घु						
											ना			गु	ना						

घुं	ना	ता	ता	ख	ता	घुं	घुं	ख	ता	ता	ना	खु	ता	ना	खु	F					
ना	ख	ख	ता						ख	घु	ना	ता	घु	ना	ता						

धं	०	०	०	ख	०	ता	ता														

हानं छक: F तक

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छिना : ५

ता	ना	ख	०	खु	ता	धं	ना	खु	ता	नं	ना										
घु	ना			ति	क		ति	ति	क		ति										
खु	ता	दि	खु	खु	ता	दि	खु	ख	ख	धं	०	ता	ना	ख	०						
ति	क	धं	ति	ति	क	धं	ति		ता			घु	ना								

यतले

ता	ना	ख	ना	ख	ता	ति	ख	ता	धें	ति	ख	ता	घु	ख	ति						
घु	ना		ति	ति	क								ना								
ता	कं	धें	खु	खु	ता	ति	ख	ता	कं	धें	०										
			ति	ति	क																
ता	ना	ख	०	खु	ता	धं	ना	खु	ता	ति	ख	ता	धें	ति	खु						
घु	ना			ति	क		ति	ति	क						ति						
खु	ता	ति	ख	ता	धें	ति	खु	खु	ता	ति	ना										
ति	क						ति	ति	क		ति										
खु	ता	दि	खु	खु	ता	दि	खु	ख	ख	धं	०	ता	ना	ख	०	खु	ता	धं	०		
ति	क	धं	ति	ति	क	धं	ति		ता			घु	ना			ति	क				

यतले

न्याः थायगु च्वः १

ता	घु	नं	तं	ता	घु	नं	तं	धं	घुं	नं	तं	ख	०	ता	ता						
कु	ना			कु	ना																
ता	ख	ना	ता	खु	ता	ता	ता	ता	०	ना	ता	ख	०	ता	ता						
ता	ता	ख	ता	ता	कु	ख		ख	ख	ख	ता										

हानं छकः F तक

धं	खु	ता	धं	खु	ता	धं	धं	ता	खु	ना	ता	खु	ता	ता	ता	F					
	ता	क		ता	क			ता	ता	ख	ता	ता	कु	ख	ता						
धं	०	०	०	ख	०	ता	धं	धं	खु	ता	धं	ख	०	ता	धं						
						क			ता	क				क							

हानं छकः F तक

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न्हा: थाय्गु च्व: २ — यतले

ख	ता	गु	धं	गु	तु	०	धं	ख	ता	गु	धं	गु	रव	ख	ता						
	क	नि		नि	धं	तु			क	नि		ना	ता	ति	कं						
धं	खु	ता	धं	ख	०	ता	धं														
	ता	क				क															
धं	खु	ता	धं	खु	ता	धं	धं	ता	ख	ना	ता	खु	ता	ता	ता	F					
	ता	क		ता	क			ता	ता	ख	ता	ता	कु	ख	ता						
धं	०	०	०	ख	०	ता	धं														
						क															

हानं छक: F तक

न्हा: थाय्गु च्व: २ — यतले

ता	ता	०	ना	घें	ना	०	ना	ता	ता	०	ना	घे	ना	ना	ता						
	घें	घे	क		घें	घे	क		घें	घे	क	ना	रव	रव	ता						
धं	खु	ता	धं	खु	ता	धं	धं	ता	ख	ना	ता	खु	ता	ता	ता	F					
	ता	क		ता	क			ता	ता	ख	ता	ता	कु	ख	ता						
धं	०	०	०	रव	०	ता	धं	धं	खु	ता	धं	रव	०	ता	धं						
						क			ता	कु				क							

हानं छक: F तक

च्व:

तं	तं	ख	ज	तं	तं	रव	ज	तं	तं	चुं	नं	घुं	नं	०	०						
			क				क														

यतले

घुं	ना	ना	खु	ता	ना	घुं	नं	घुं	नं	०	०										
	घु	ना	ता	घु	ना																

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गु: १

ता	कं	धं	धं	ना	कं	धं	धं	ता	कं	धं	धं	ना	कं	ता	ता						

२-६

२-४

ता	धं	ना	धं	ना	धं	ता	ता														
						खु															

ता	धं	ना	धं	ना	धं	ना	धं	ता	धं	ना	धं	ना	धं	ताय्	घुं						

यतले

धं	रखु	ताय्	खु	ताय्	खु	ताय्	खु	ताय्	खु	ना	ता	खु	ता	ता	ता						
	ता		ता		ता		ता		ता	ख	ता	ता	खु	खु							

गु: २

यतले

धं	धं	घुं	नं	तं	तं	ख	ज	ताय्	खु	ता	घु	नं	तं	ख	ज						
							क		ता	क	ना				क						

यतले

धं	धं	घुं	नं	तं	तं	ख	ज	ताय्	खु	ता	घु	रे	खु	ता	घु						
							क		ता	कु	ना		ता	कु	ना						

गु: ३

यतले

छ	मा	छ्यां	छ्यां	छ्यां	०	ख्व	सा														
म	सि																				

धं	०	खु	ता	धं	०	ता	ता														
						खु															

न्हापाया सिकं बछि च्वयक अले च्वोयकँतुं यंके

झिं	झिं	घु	ना	झिं	झिं	गु	ना	झिं	झिं	ना	झिं	घु	खु	घुं	०						
		ना	कु			ना	कु			कु		ना	ता								

घु	दि	खु	ता	नं	दि	खु	ता	ता	०	ना	ता	खु	ता	ता	द्र						
	ता	ति	क		ता	ति	क	ख	ख	ख	ता	ता	क		ख						

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गु : ४

५-६

झिं	०	खु	खु	ता	०	खु	खु	झिं	०	खु	खु	ता	०	ता	ता
		ता	ता	धें		ता	ता			ता	ता				

५-६

झिं	०	खु	ता	ता	०	खु	ता	झिं	०	खु	ता	ता	०	ता	ता
				धें											

F

५-६

छ	मा	घ्यां	घ्यां	ता	०	घ्यां	घ्यां	छ	मा	घ्यां	घ्यां	घ्यां	०	खु	ता
मा	सि			धें				मा	सि						

हानं छकः F तक

गु : ५

ध्यांय्	०	०	धेंय्	स्थाय्	०	खु	ता
	स्थाय्					ता	क

च	०	०	खुं	स्थाय्	०	खु	ता
खुं	ब					ता	क

यतले

गु : ६

यतले

घे	ना	घे	ना	घे	ना	घे	ना	घे	ना	घे	ना	दि	०	ख	ता
ना		ना		ना		ना		ना		ना	ख		ता	ति	क

यतले

ति	०	घे	ना	दि	०	ख	ता
	ता	ना	क		ता	ति	क

गु : ७

झिं	जि	जि	जि	नं	०	ख	ज	नं	जि	जि	जि	नं	०	ख	ज
	गि	गि	गि				क		कि	कि	कि				क

ता	घुं	दि	ता	खु	ता	धें	ज	ता	घुं	दि	ता	धें	०	ता	ता
							क								

यतले

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गु: ८

धं	०	घुं	०	ता	०	खु	ता	घुं	ना	ना	ख	ता	०	खु	ता
						ता	क							ता	क

यतले

ताय्	खु	ताय्	खु	खु	ता	ता	घुं	घुं	ना	ना	ख	ता	०	खु	ता
	ता		ता											ता	क

गु: ९

ता	०	ता	खु	ता	०	खु	ता	हि	या	ता	खु	ता	कुं	धं	०
						ता	क								

यतले

धं	ज	धं	क	ता	सुं	न्ये	सुं	हि	या	ता	खु	ता	कुं	धं	०
	क														

गु: १०

यतले

भुं	नय्	नय्	भुं	नय्	फ	का	सिं	भुं	ना	नय्	भुं	नय्	फ	का	सिं
	भुं							ना	भुं						

य: सा:

भुं	भुं	नय्	भुं	नय्	फ	का	सिं	भुं	ना	नय्	भुं	नय्	फ	का	सिं
								ना	भु						

कों	ब	नि	तां	त्व	फ	का	सिं	F							
	ता	ब		ने											

भुं	नय्	नय्	भुं	नय्	फ	का	सिं	भुं	ना	नय्	भुं	नय्	फ	का	सिं
	भु							ना	भुं						

यतले F तक

गु: ११

यतले

ता	ख	ता	ख	ता	धें	ना	धें	ता	ता	धें	०	ता	कं	घुं	ना	ता	०	घुं	ना
	ति		ति											ना	क			ना	क

gm.wagner - never dreaming

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गु : १२

तंय्	ख	ना	ता	खु	ता	ता	ता	F											
	ता	ख	ता	ता	क														
ता	ख	ना	ता	खु	ता	ता	ता												
ता	ता	ख	ता	ता	क														

हानं छक: F तक

धं	खु	ता	धुं	धं	खु	ना	ता	खु	ता	ता	ता								
	ता	क	ना		ता	ख	ता	ता	क										
ता	ख	ना	ता	खु	ता	ता	ता	ताय्	ख	ना	ता	खु	ता	ता	ता				
ता	ता	ख	ता	ता	क				ता	ख	ता	ता	क						

यतले

गु : १३

ता	तां	ता	तां	ख	०	ता	ता	ता	तां	ता	तां	खु	ता	झें	०				
खु		खु						खु		खु		ता	क						
धं	खु	ता	धं	खु	ता	धं	०	ता	तां	ता	तां	ता	तां	झें	झें	F			
	ता	कं		ता	क			खु		खु		खु							
नं	०	०	०	ख	०	ता	ता												

हानं छक: F तक,

गु : १४

यतले

झें	झें	झें	झें	खु	ता	ता	ता	ता	झें	झें	झें	खु	ता	ता	ता				
								क											

यतले

झें	ना	धे	धं	ता	धे	धे	धं	झें	ना	धे	धं	ख	ता	ता	ता				
	क	लि		क	लि	लि			क	लि									

यतले

खु	ता	ता	ता	खु	ता	ता	ता	खु	ता	ताय्	धुं	धुं	ता	ता	ता				
								ता	कु										

य: सा:

यतले

धुं	ता	ता	ता	खु	ता	ता	ता	खु	ता	ता	ता	खु	ता	ताय्	धुं				
												ता	कु						

g.m. wagner - newar drumming

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गु: १५

धं	चा	पैं	चा	म	ब	ना	यः	पैं	चा	ल	क	धैं	०	धैं	०	५-६				
				ले	ता															
धैं	ज	धैं	क	च्वं	ध	मैं	चा	नय्	ज	म	सां	सु	मु	र्चि	०					
	क				र्या				क	रू		कु	कु							
ङग	ता	सि	नं	स्व	फ्वं	स्वां	०	सा	प	फ	स्व	धैं	०	धैं	०	५-६				
पु																				
धैं	धैं	मैं	चा	फु	सा	व	०	मां	या	ना	खु	खं	०	खु	ता	५-६				
										ति	ति			ता	क					

गु: १६

झैं	झैं	झैं	ता	झैं	झैं	झैं	झैं	खु	ता	झैं	०									
			क					ति	क											
झैं	नि	खु	ता	नं	नि	खु	ता	ता	नि	खु	ता	खु	ता	ता	द्र					
	ता	ति	क		ता	ति	क	घु	ता	ति	क	ति	ग		ख					

यतले

गु: १७

ना	ता	ता	धं	ना	ता	ता	धं	ना	ता	ता	धं	खं	०	खु	ता					
		क				क				क				ता	क					
ता	खु	ना	ता	खु	ता	ता	ता	ता	ता	ता	धं	खं	०	खु	ता	F				
ता	ता	खं	ता	ता	खं	खं		खं		क				ता	क					
घुं	नं	ता	धं	घुं	नं	ता	धं	घुं	नं	ता	धं	खं	०	खु	ता					
		क				क				क				ता	क					

हानं छक: F तक

ना	ता	ता	धं	ना	ता	ता	धं	ना	ता	ता	धं	खं	०	खु	ता					
		क				क				क				ता	क					

हानं छक: F तक

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गु : १८

ता	ता	ख	ति	ता	कं	धिं	द्र	धिं	ता	धें	नि	तां	०	०	ता
							ख								

धें	नि	तां	द्र	धें	नि	तां	द्र	धें	नि	नि	०	तं	०	०	०
			ख				ख		सि	सि					

यतले

च्वोयकँतुं यके

धें	नि	नि	०	ता	कं	धें	ता	धें	नि	ता	कं
	सि	सि									

यतले

अले न्हापाया च्वयक

गु: १९

नं	ख	नं	नं	ख	ति
	ति				

धं	ख	धं	धं	ति	धं	ति	०	ति	नि	०	ता
	ति					धं	ख	मि	नं	ति	क

धे	धे	ख	धें	धे	ख	धें	ति	नं	तिं	ख	द्र
	ति	ति		ति	ति						ख

ख	ख	धे	नं	नं	नं	दि	ख	धे	नं	नं	नं
ति	ति	नि				ति	ता	नि			

ति	ग	ख	नं	ना	लि	धे	धे	घ	ता	ख	धे	धं
नं	ना	ति		त	ना	ना	ना		लि	ता	नि	

गु : २०

ख	ख	ताय	द्युं	ख	ख	ताय	द्युं	ता	खु	ता	ना	ख	ख	ताय	द्युं
ता				ता					ता	द्यु	ना	ता			

ता	ख	०	द्युं	ता	ख	०	द्युं	ता	ख	०	नं	ता	ख	०	द्युं
	ता				ता				ता	द्यो			ता		

newar drumming

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Appendix five:

Glossary

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Ācāju	Tantric priest
alapu	castor seeds
aṣṭamātṛkā	protecting mother goddesses of Bhaktapur
āvāḥ	caste of brick layers
Baiśākh	first month of Nepalese year (April/May)
bājā	musical instrument, especially drum
bāsurī	flute
Betāl	chaotic spirit connected with Bhairava and Nāsaḥdyaḥ
betāli cloth	white turban cloth used by new drummers during pirāne pūjā and successive procession
Bhairava	terrifying aspect of Lord Śiva
Bhairavnāth	see Bhairava
bhuchyāḥ	pair of cymbals
Bhisim pūjā	pūjā for Bhīmasena, hero from Mahabharata epic
bisket jātrā	New Year festival at Bhaktapur (middle of April)
Buddha jayantī	Buddha's birthday
caha	uttered to indicate starting of music
carṭhi pūjā	thanks-for-successful-completion-offering at Suja Bināyak Gaṇeś
chemā pūjā	excuse pūjā serving as atonement
chinā	dhimay composition
chipā	caste of dyers and block printers
cicāḥāḥgu dyaḥlhāygu	small dyaḥlhāygu
Cvachē	tvaḥ of Bhaktapur
cvaḥ	lit.: tail; dhimay composition
Cvarcā	tvaḥ of Bhaktapur
dabadaba	hour-glass shaped drum; symbol of Lord Śiva
dāphā	devotional group singing
dāphā pūjā	annual pūjā of dāphā group
dasaī	autumn festival, beginning of Navadurgā dances
Dattātreya	manifestation of the three major gods in one
dhā	drumming syllable
dhāḥcā	one of the navabājā drums

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dhimay	1. cylindrical procession drum
	2. woman (slang)
dhimaybājā	ensemble of dhimay and cymbals
dhimaycā	small, barrel shaped dhimay
dhimay kachicā	1. dhimay stick
(var. dhimay pucā)	2. penis (slang)
dhimay pirāne	1. first public performance of dhimay student
	2. first pregnancy (slang)
dyaḥ	god
dyaḥ bvaykeygu	visit of the Navadurgā to a tvaḥ
dyaḥchẽ	building where image of a god is kept
dyaḥkhī	drum of the Navadurgā
Gaḥchẽ	tvaḥ of Bhaktapur
gāī jātrā	festival of the cow, for the dead ones
Gaṇeś	Śiva's son with elephant head, Lord of good luck, prosperity, happiness, drumming
gāthā	caste of the Navadurgā dancers
Ghakā Nāsaḥ	main Nāsaḥ of lower town of Bhaktapur
ghẽ	1. drumming syllable
	2. (onomatopoetic) fuck
ghũ	id.
gvaḥ	body of the drum
Gvamāḍhī	tvaḥ of Bhaktapur
gu	dhimay composition
guru	teacher
gurubhai	co-student
guṭhī	social organization for funeral rites, etc.
guṭhī pūjā	annual pūjā of guṭhī
gũlābājā	Buddhist procession music
ha	uttering to indicate musical entry
Haimā	1. terrifying aspect of Nāsaḥdyaḥ
	2. left hand hide of dhimay
Haimādyaḥ	see Haimā
hānegu	combining instruments for the first time during apprenticeship

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hã pūjā	pūjā at the occasion of hānegu
holi punī	full-moon of Nepalese month Phāgun (Feb./March)
Inācva	tvaḥ of Bhaktapur
Indra jātrā	festival signifying end of rainy season
jhī	drumming syllable
ji	drumming syllable
jyāpu	caste of farmers
ka	drumming syllable.
kã	id.
kaysthā	caste of previous (Malla period) court employees
kaytā pūjā	initiation ceremony for boys
kha	drumming syllable
khī	drum, especially lālākhī
khīpvu pūjā	new drum lesson pūjā
khu	drumming syllable
kumāḥ	caste of potters
Kumār	son of Śiva; a carved stone in front of every Newar house signifies the place for worshipping K.
Kvāchẽ	tvaḥ of Bhaktapur
lālākhī	drum accompanying dāphā songs
li	drumming syllable
mā	main composition of dhimay repertoire
mākaḥ pyākhã	monkey dance
mantra	magic syllable
masalā	tuning paste applied on inner side of Haimā hide
mātrā	time measurement in Indian music theory
Mātṛkā	mother goddess
nā	drumming syllable
nã	id.
nagarā	set of two navabājā drums

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ṅālākegu	visit of Navadurgā to a tvaḥ
nāpit	caste of barbers
Nāsaḥ	1. Lord of music and dance 2. right hand hide of dhimay
Nāsaḥdyaḥ	see Nāsaḥ
Nāsaḥmana Nāsaḥ	main Nāsaḥ of lower town
Nāsaḥ salegu pūjā	bringing Nāsaḥ into student's home
navabājā	musical ensemble of nine drums
Navadurgā	protecting deities of Bhaktapur, enacted and revived through annual dances
nhyāḥ	dhimay piece for moving on
nhyāḥ thāyagu cvaḥ	dhimay composition for starting nhyāḥ
Nṛtyanātha	Lord of the Dance, aspect of Lord Śiva
pirāne pūjā	final pūjā of drumming apprenticeship, first public performance
pirānegu	see pirāne pūjā
pīṭh	public place of worship; the respective god is represented by a stone of natural shape and covered by a more or less elaborate roof construction
pradakṣiṇā	processional route
pūjā	offering
pvatā	cane and leather rings to support dhimay hides
rāga	musical mode in Indian music theory
Rām pūjā	offering to Lord Rāma
sakimalā punī	full moon of Nepalese month Maṅsīr (Nov/Dec)
sāl	common tree
sāri	traditional dress for Hindu women
sichyāḥ	pair of cymbals
sidhaykegu dyaḥlhāygu	dyaḥlhāygu for making an end
ṣiṭīnakaḥ	festival of well cleaning, before the rain starts
stūpa	sacred Buddhist building
Suja Bināyak Gaṇeś	one of the four guardian gods of Kathmandu Valley

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Sujamādhi	tvaḥ of Bhaktapur
tā	drumming syllable
tã̄	strap to tighten drum
tã̄ bālā	see tã̄
Tacapaḥ	tvaḥ of Bhaktapur
tāḥ	pair of cymbals
tāla	metric-rhythmic cycle in Indian music theory
tān	drumming syllable
tatali	a drum composition for lālākhĩ and dhāṃcā
Tāthu Nāsaḥ	main Nāsaḥ of upper town of Bhaktapur
thvã	rice beer
ti	drumming syllable
tvaḥ	quarter of the town
Yāchẽ	tvaḥ of Bhaktapur
Yaḥsíkhyaḥ	site of Bhaktapur
Yātā	tvaḥ of Bhaktapur
yomarī punī	full moon of Nepalese month Pauṣ (Dec/Jan)

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